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Libertarian presidential candidate makes surprise appearance at NORML event.
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The worldly eye
Cultural icons captured in 'Beaton Portraits.'
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BAY AREA REPORTER

Vol. 34 • No. 18 • 29 April 2004

Serving the gay, lesbian, bisexual, and transgender communities since 1971

Cirque settles with HIV+ gymnast for \$600K

by Cynthia Laird

In a settlement mediated by the federal Equal Employment Opportunity Commission, Cirque du Soleil will pay a record \$600,000 to Matthew Cusick, the gymnast it fired last year because of his HIV-positive status.



Matthew Cusick

The settlement was announced April 22. Although Cusick was offered his job back by the popular circus that has shows in several U.S. cities and in countries around the world, he has decided not to accept a position with the company, a Cirque spokeswoman said.

Lambda Legal Defense and Education Fund, which filed the EEOC complaint on behalf of Cusick, said the award was the largest public settlement ever for an HIV discrimination complaint settled with the EEOC.

"This is a huge victory for working people with HIV because it tells employers that there's a steep price to pay for HIV discrimination," said Hayley Gorenberg, director of Lambda Legal's AIDS project and the lead attorney in the case.

For its part, Cirque du Soleil has learned some lessons, spokeswoman Renee-Claude Menard told the *Bay Area Reporter*.

"We've learned a lot," Menard said. "We now have on board a medical expert who specializes in HIV and other bloodborne pathogens."

The specialist, Rejean Thomas, has already been touring Cirque's performance sites meeting with employees and conducting workshops. Employees can ask questions, and Menard said that Thomas will remain as a consultant with the company as part of the medical team.

"I'd also say that we learned a lot about HIV transmission. Mind you it's a little late in the game, but we have learned and will keep updated," Menard said.

In addition to the monetary payment, of which Lambda Legal will receive \$40,000, Cirque du Soleil will adopt a zero tolerance policy toward discrimination based on HIV and other disabilities. Menard said that the company, based in Montreal, has had a zero tolerance policy regarding such discrimination, but that now it

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AIDS agencies await federal funding decision

Fundraisers seen as critical means of support

by Matthew S. Bajko

Tonight (Thursday, April 29), both the Center for AIDS Services in Oakland and the Stop AIDS Project in San Francisco will take part in Dining Out For Life, a fundraising event where restaurants donate part of their proceeds toward the AIDS agencies. For both organizations, the money raised is critical to ensuring they can continue to serve populations hardest hit by HIV.

At the Stop AIDS Project, agency officials are concerned they could lose funding from the Centers for Disease Control and Prevention this year under the new Advancing HIV Prevention initiative. The agency applied for funding under the new AHP guidelines — which focus on HIV testing and prevention for positive people — but to date has not received a site visit from CDC officials, which is normally a prerequisite for receiving funding.

The CDC is expected to announce the roughly 150 agencies nationwide it intends on funding through AHP grants in mid-May. Stop AIDS' current CDC grant, ending May 31, is \$225,000 of the organization's overall \$1.7 million budget in fiscal year 2004.

As concern grows that it will not make it



SAP Executive Director Darlene Weide

"The questions we have are: how does the funding reflect the epidemic in the city and where it is going, what gaps in services will emerge due to potential decreases in federal funding, and how will that be dealt with?"

City health officials and members of the Board of Supervisors are already wrestling with how to deal with the \$4 million cut to AIDS services due to a reduction in Ryan White CARE Act dollars. This week the HIV Health Services Planning Council rejected a proposal from Dr. Mitch Katz, the city health director, on how to ad-

dress the problem because it disagreed with his decision to put \$372,000 toward methadone services. In December, city health officials allocated \$90,000 to Stop AIDS so it could continue two programs aimed at HIV-positive people, Positive Force and the Plus Seminar, after the agency learned last fall the prevention for positive programs would not be funded again by the CDC. Steven Tierney, director of HIV prevention with the city's Department of Public Health, said he is worried that the agency will be left off the CDC's list of agencies receiving grants come May.



DPH's Steven Tierney

"They did not receive a second interview so it is not a good sign," said Tierney. "This program gets \$300,000 directly from the CDC. It is a model program in spite of the concern about some of their stuff and now they are not going to be funded. It is a lot of money in San Francisco that is not going to

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State court to decide on validity of gay marriages

by Matthew S. Bajko

One day after an Oregon judge declared the more than 3,000 gay nuptials performed in that state valid, while also ordering an end to

more ceremonies, San Francisco City Attorney Dennis Herrera filed a brief with California's highest court asking it not to deny the same recognition to the same-sex marriages performed in San Francisco.

In the brief filed with the state Supreme Court Wednesday, April 21, San Francisco lawyers argued that the court lacked jurisdiction over the validity of the more than 4,000 marriage licenses given to same-sex couples after Mayor Gavin Newsom ordered the county clerk to wed gay and lesbian couples February 12. A month later the Supreme Court put a halt to those marriages as it took up state Attorney General Bill Lockyer's suit seeking to end the gay weddings.

If the court were to now find that those marriages are invalid, the city's attorneys



City Attorney Dennis Herrera

argue not only will it inflict emotional and psychological harm on the same-sex couples who wed, but it would open the door to homophobic attacks on the gay community.

"A declaration now by this court that such couples' marriages are invalid, whether intended or not, would send a signal — loud and unmistakable — to all those in California and beyond who harbor hatred and fear of homosexuals, that the bonds between and among same-gender couples and their families are unnatural and unworthy, and that lesbians and gay men are evil, and ultimately, subhuman," write the city's legal team in its brief. "Such a ruling would be more than unfortunate: it would be a green light for discrimination of all kinds — by individuals, employers, businesses, universities, schools and other institutions."

In their brief, the city's attorneys also argued that the court has no jurisdiction over the marriage licenses because the couples are not part of the suit now before the justices.

"This court would violate those individuals' right to due process if it proceeded to adjudicate the validity of their marriage licenses

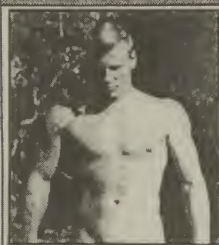
without providing them notice and an opportunity to be heard," stated the attorneys in their brief. "To decide the validity or invalidity of the marriages before the court has addressed the constitutionality rights of same-sex couples with respect to marriage would be premature and the constitutional rights of

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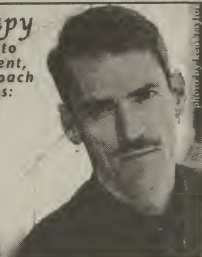
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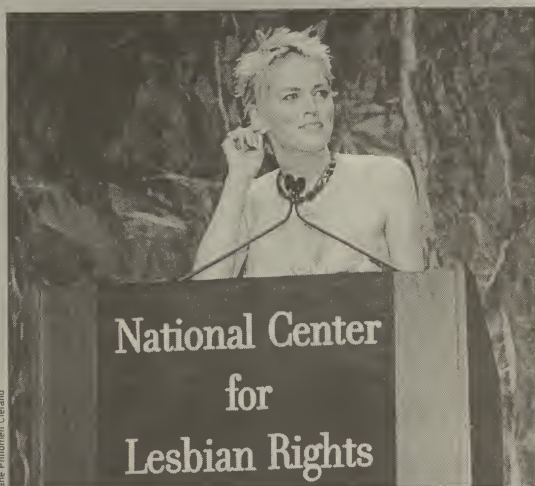
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A hit at NCLR dinner



Sharon Stone, left, received the National Center for Lesbian Rights' Spirit Award at the organization's 27th annual dinner-dance April 24 at Moscone Center West in San Francisco.

Actress Sharon Stone, left, received the National Center for Lesbian Rights' Spirit Award at the organization's 27th annual dinner-dance April 24 at Moscone Center West in San Francisco. About 2,700 people attended the fundraiser. Stone spoke about love, joking she has failed at it (she is divorced from San Francisco *Chronicle* executive editor Phil Bronstein), and told the audience that people opposed to same-sex marriage are "marketing fear." Others who received awards included folksinger Ronnie Gilbert, filmmaker Cheryl Dunye, and college athlete Andrea Zimbarbi.

Horizons promotes Araujo education fund

by Zak Szymanski

As the murder trial continues against the suspects accused of killing East Bay transgender teenager Gwen Araujo, one thing is clear: defense attorneys will stop at nothing – not sexism, and certainly not homophobia – when it comes to trying to clear their clients.

In the first days of testimony, attorney Tony Serra, who represents Jason Cazares, emphasized the length of the skirt Araujo wore on the night she was killed. Later, Michael Thorman, attorney for Michael Magidson, told reporters that Araujo "took away the right of a heterosexual male" to make a heterosexual choice when it came to having sex.

Local community activists say that the fact that such sentiments are even expressed – let alone used as a plausible murder defense – means much work remains to be done.

Enter San Francisco's Horizons Foundation, which has taken the lead by launching the Gwen Araujo Memorial Fund for Transgender Education. The fund will make small grants to school programs that promote understanding of transgender people and issues among youth.

The fund is supported by Araujo's mother Sylvia Guerrero, who said in a statement, "I am so committed to ensuring that what

happened to my daughter does not happen to anyone else. The hatred of others because they are different must stop, and this fund will help break the cycle of ignorance and violence – with kids in their schools and with their parents."

Julie Dorf, director of philanthropic giving for the Horizons Foundation, said the fund would help to combat the various ignorant and violent influences she has observed during this trial. The testimony of Jaron Nabors, for instance, who was involved in the crime and has pleaded guilty to voluntary manslaughter, alleged that the group of friends saw nothing wrong with groping someone's genitals to prove a point, and that they referenced shows like *The Sopranos* to discuss how they would bury Araujo's body – even before she was dead.

"It is important to educate everybody, but particularly young people – who are exposed to so much violent media," said Dorf. "They need to see an alternative model for how everyone should be treated."

Again and again the defense has pointed out that Araujo's presentation as female was a betrayal that cut to the core of their clients' masculinity and sense of selves. Not only is this view transphobic, said Dorf – who emphasized that living in one's true gender is not a deception – but it is also homophobic in that it allows the per-

ception of homosexuality as an understandable motive for murder.

"I truly believe that if transgender education were the norm in school," said Dorf, "Gwen would be here today."

Horizons Foundation is a philanthropic social justice organization that has been serving the local LGBT community for more than 20 years.

"As a community foundation, Horizons has a special responsibility to pull together all LGBT people in the Bay Area, through a vehicle such as this fund, to help end the kind of violence and hatred that led to Gwen's death," said Roger Doughty, executive director of Horizons Foundation. "We are proud to be the home of the fund and to work closely with Gwen's family and other members of our community to have a real impact on youth."

The fund will be advised by a group of transgender and education experts, and will accept donations from the community online via the Horizons Foundation Web site and through the mail. About \$10,000 has been raised thus far, said Dorf, who added that the organization hopes to match that amount by the end of the year. Donations are tax-deductible.

For more information visit www.horizonsfoundation.org or call (415) 398-2333. ▽

Antigay hate crimes down in SF

by Cynthia Laird

In its annual report on documented anti-LGBT violence in San Francisco, the Bay Area, and Northern California, Community United Against Violence on Wednesday, April 28 reported 317 cases of LGBT hate violence in 2003, a 7 percent decrease from the 357 reported incidents in 2002.

The CUAV report, part of the National Coalition of Anti-Violence Programs' annual report, noted that there were six murders

in Northern California in 2003, a statistic CUAV officials called "alarming." Those included two gay men and a transgender woman killed in San Francisco's Tenderloin District in a murder-suicide during last year's Pride Weekend; two transgender women of color in the East Bay; and a heterosexual man perceived to be gay by suspects in an incident in the Sierra foothills.

Also locally, there were 40 reported incidents of anti-LGBT youth violence or harassment in 2003, compared to 78 incidents in

2002. "This drop in reported incidents reflects a lack of resources and the ongoing challenge of ways to gather information on queer youth harassment," the report stated.

Finally, use of firearms rose from three incidents in 2002 to eight in 2003. CUAV said the report indicates a decrease in the use of other weapons last year, including ropes, restraints, rocks, bricks, and vehicles. "This year, firearms were used in five out of the six LGBT murder cases," the report stated. ▽

COMMUNITY NEWS

Araujo murder trial

Key prosecution witness testifies

by Cynthia Laird and Carly Earnshaw

Arnon Nabors, the man who pleaded guilty in connection with the murder of transgender teenager Gwen Araujo, began his testimony April 22 in the trial of three defendants in the case and said that from the first night the group met Araujo, questions were raised about her gender.

Nabors, 21, continued his testimony this week, and on Monday detailed the last moments of Araujo's life at a house party that turned violent in the East Bay city of Newark. Nabors pleaded guilty last year to voluntary manslaughter and agreed to testify against his friends in exchange for an 11-year prison sentence.

On Monday, Nabors went over the gruesome details of the October 3, 2002 house party, testifying that it was defendants Jose Merel and Michael Magidson who beat Araujo with an unopened can and a frying pan that was provided by the third defendant, Jason Cazares. Magidson also punched Araujo, Nabors said.

"No, please don't. I have a family," were the last words Araujo said, according to Nabors.

Contrary to last week's story in the *Bay Area Reporter*, Judge Harry Sheppard, after the paper went to press, reversed himself and held no hearing on the ad-

missibility of a videotaped statement of witness Nicole Brown, and the trial resumed last Thursday at the Hayward Hall of Justice.

The judge did, however, bar photographs of Nabors during his testimony, citing the safety of the witness now that he is incarcerated at the Santa Rita jail and is considered a snitch.

"I don't want him to be identified," Sheppard told reporters summoned to his chambers during the lunch break. The judge said that Deputy District Attorney Chris Lamiero had made the request.

Araujo was born as a male named Eddie but lived as a female. Merel, 23, and Cazares, and Magidson, both 24, are charged with murder and a hate crime enhancement for the death of Araujo. The prosecution and defense agree that Araujo was killed in the early morning hours of October 4, 2002, after defendants learned that her biological sex was male. At least two men, Magidson and Merel, reportedly had sexual relations with Araujo. All three defendants have pleaded not guilty to the charges, with attorneys for Magidson and Cazares claiming their clients acted in reaction to a "deception."

The night of October 3, 2002 quickly spun out of control, as Merel and Magidson had earlier told Nabors that they had anal and oral sex with Araujo. After some discussion, Araujo and

Magidson went into the bathroom so that Magidson could "feel her." But Araujo wanted to go outside for a cigarette first.

"You can do that, but you've got to do this first," Nabors said he told her.

Merel was increasingly agitated, telling Nabors and Nicole Brown, "I swear, if it's a fucking man, I'm going to kill him." Then Merel started banging on the bathroom door.

"Mike, you better fucking tell me something, dude. You better fucking tell me something," Merel said, according to Nabors's testimony.

Magidson emerged from the bathroom, saying Araujo wouldn't let him feel her. That's when Brown went into the bathroom and felt Araujo's genital area. She ran screaming from the bathroom.

"I felt balls, it's a fucking man," Brown said, according to Nabors.

Nabors underwent cross-examination by Tony Serra, the attorney representing Cazares, on Tuesday. Serra tried to portray Nabors as a liar and suggested that it was he who was a primary aggressor in the attack.

Under questioning on April 22 by Lamiero, Nabors recounted the first time he met Araujo, known to the group as "Lida." It was in late August or early September 2002, Nabors told the court, when Lida

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Newsom vets Sheehy for AIDS czar role

by Matthew S. Bajko

Longtime AIDS activist and Democratic Party stalwart Jeff Sheehy is under consideration by Mayor Gavin Newsom to be tapped as his adviser on HIV and AIDS policy, City Hall sources said this week.

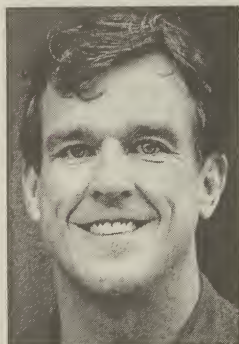
Sheehy, who is HIV-positive and openly gay, is the deputy director for communications at the AIDS Research Institute of the University of California, San Francisco. He is currently being vetted by the administration to ensure there are no conflicts of interest in his assuming the unpaid role of AIDS czar, sources said.

Sheehy met with two of Newsom's top gay aides, Steve Kawa, the mayor's chief of staff, and Joe Caruso, director of the Mayor's Office of Neighborhood Services, to discuss the parameters of the role in a City Hall meeting Wednesday, April 14. Caruso, who also serves as Newsom's liaison to the LGBT community, had assumed the title of AIDS czar while the administration decided how to fill the position.

Peter Ragone, Newsom's spokesman, said, "We have no comment on any candidate for the position. It could jeopardize the search process."

Originally created by former Mayor Willie Brown in 1997, when

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Jeff Sheehy

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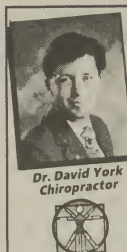
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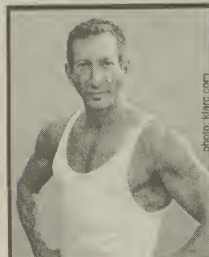
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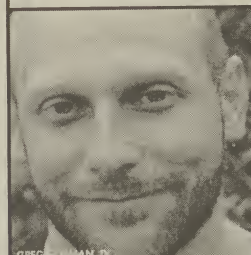
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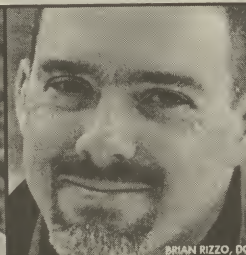
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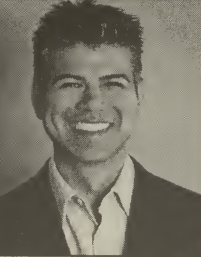
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News in brief

compiled by Cynthia Laird

Cinco de Mayo at the center

The San Francisco LGBT Community Center's Latino Forum will host its first-ever Cinco de Mayo celebration Saturday, May 1 at the center, 1800 Market Street, from 11 a.m. to 1 p.m. Interested community members are welcome to attend. Refreshments and entertainment will be provided. The suggested donation is \$5, though no one will be turned away. Community partners that are also participating include AGUILAS/El Ambiente, Club Papi, Elías en Acci, GELAAAM of San Mateo, LLEGO, Proyecto ContraSIDA Por Vida, and the Queer Latina/o Artists Coalition.

East Bay chorus concert

The Oakland-East Bay Gay Men's Chorus will hold its spring concert, "Something's in the Air," Saturday, May 1 at 8 p.m. at the Lakeshore Avenue Baptist Church, 3534 Lakeshore Avenue, in Oakland. Tickets are \$12 in advance or \$15 at the door and can be purchased online at www.eastbayvoice.org/tickets. Soloist Yulia Ronskaya will join the chorus for the performance.

In other news, auditions for the chorus' Pride season will be held on May 22. For more information, contact auditions@oebgmc.org. For more information about the chorus, visit www.oebgmc.org or call 1-800-706-2389.

Marin men's summit

The Marin Life's Men's Summit II will take place Saturday, May 1 from 9:30 a.m. to 4 p.m. in Corte Madera, at the Town Center Community Room, 770 Tamalpais Drive, Suite 201.

Marin Life is a community organization that works to prevent

the spread of HIV/AIDS among gay and bisexual men in Marin County and build a strong, dynamic community. The daylong summit will include topics such as "How to be Loved" and other activities. It is free and open to all gay and bisexual men. Coffee and bagels will be provided in the morning.

Marin Life's other events include a monthly men's mixer and the upcoming Spring Fling Dance. For more information about Marin Life or events and locations, call Bryan Gardiner at (415) 457-2487, ext. 119 or e-mail marinlife2002@yahoo.com.

'Running to the Altar'

Marriage Equality California urges community members to put on their sparkly shoes and wedding attire - or athletic garb - for "Running to the Altar," a 5K run taking place Sunday, May 2 at 10 a.m. at Golden Gate Park's Speedway Meadow. Participants can get sponsors to help them raise money, or pay a \$20 entry fee on the morning of the race. Molly McKay, MECA director, also said that people can just come and participate, as no runners will be turned away for lack of funds. A rally will follow at approximately 10:30 a.m. with speakers, including McKay, Assemblyman Mark Leno (D-San Francisco), Supervisor Bevan Dufty, Marina Gatto, and Heklina of Trannyshack.

Also at the rally, lesbian grandmas Carrie and Elisia Ross-Stone, from Florida, will speak before hopping on their bicycles to begin a 3,800-mile ride across America to promote civil marriage equality. The couple was married in Canada last fall, and will now embark on their bicycle ride through 14 states, ending in Delaware. The Ross-Stones have spent the last seven months planning for the ride, and will stop and speak at rallies in var-

ious cities during their trip.

For more information on Sunday's events, visit www.marriageequality.org/running.php.

'Pride Idol' under way

The San Francisco LGBT Pride Committee's search for a star gets started Sunday, May 2 at 8 p.m. at the Edge bar, 4149 18th Street, in the Castro. "Pride Idol 2" is a series of contests at locations throughout the city leading up to the final competition on June 19. Pride officials said the contest is bigger and bolder than last year's inaugural event and offers undiscovered talent in the LGBT community an opportunity to shine and a chance to perform on the main stage at the Pride festival Sunday, June 27. Last year's winner was a straight woman, Marianne Kookon.

The grand prize winner, in addition to performing on the main stage, will receive a cash prize of \$1,000. First and second runners-up will receive \$500 and \$250 respectively. Red Hook is underwriting the program costs and the prize money.

The monthlong series of contests will also raise money for two local charities, the Breast Cancer Emergency Fund and Pets Are Wonderful Support.

For a complete listing of locations, dates, and times, visit www.prideidol.org.

Musicians wanted

The Gay Artists and Writers Collective is looking for queer musicians, bands, and performers for upcoming events in May and June. GAWK is a loosely based social group for people involved in the arts. For more information, call Jon Sugar at (415) 731-2424 or write 901 Stanyan Street, #14, San Francisco, CA 94117, or come to Trax, 1437 Haight Street, Friday nights after 9 p.m. and see the DJ. ▽

Sex columnist admonishes gay men for unsafe sex

by Matthew S. Bajko

In a scathing hour-long lecture on the state of gay men's health, syndicated sex columnist and author Dan Savage repeatedly attacked HIV-positive men, AIDS agency workers, and gay men in general for their unsafe sexual practices and lax attitudes toward health, which he contends are fueling rising rates of HIV and other sexually transmitted diseases.

"Syphilis rates are up and the spike is largely due to gay men. We have many gay men who don't care about getting HIV and positive men who don't care about spreading it," said Savage during a San Francisco appearance April 27. "It is not all positive men but we are not allowed to talk about the people who are behaving badly. It is a small subset who are acting in an outrageous, unethical way."

He added that unfortunately when public health officials talk about health concerns among the gay male population, "the responsible gay men with HIV are lumped in with the rest, who in my opinion, should be stigmatized because they are assholes."

More than 100 people filled the auditorium at Harvey Milk Civil



Dan Savage

Rights Academy Tuesday night to hear Savage speak. He was invited by the Stop AIDS Project and the city health department as part of STD Awareness Month.

"It really brings a different perspective to HIV prevention efforts nationwide," said Chris Owen, Stop AIDS associate program director. "In particular with our agency, the work we do with our Positive Force group really addresses the issues he has with other agencies. We are not an enabling agency. We try to present

the facts and try to get that information out to the community."

Savage, who writes a column specifically for gay men on Gay.com and whose general audience column runs locally in *SF Weekly*, based most of his comments about AIDS agencies on the work done by groups in his hometown of Seattle. He wore a white T-shirt that read in black letters "Santorum tastes like shit." It was a reference to homophobic Senator Rick Santorum (R-Pennsylvania), who compared homosexuality to bestiality and polygamy.

But his most pointed criticisms were aimed at the gay community and AIDS agencies that he contends have "lost their bite" in policing gay men's sexual behaviors. Instead of criticizing gay men for the dangerous behaviors they engage in, Savage said most AIDS agencies are more "concerned with promoting and normalizing extreme gay sex behavior."

By "meeting men where they are at," a refrain many AIDS agencies use in discussing their HIV prevention methods, Savage insisted "we are making things worse not better. Gay men take too many risks. Agencies act like cheerleaders for the risk-taking

Friday steps down from police panel

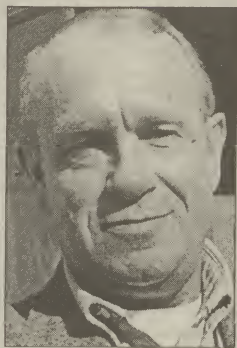
by Cynthia Laird

As this week's Bay Area Reporter went to press, San Francisco Police Commissioner Wayne Friday was attending his last commission meeting. After serving under three mayors for about eight years, Friday said he won't mind having his Wednesday evenings free.

"I won't miss anything," Friday said in an April 23 interview.

Under Proposition H that was approved by city voters last fall, the city's Police Commission has been reconstituted. There are now seven members instead of five, with four being appointed by Mayor Gavin Newsom and three being named by the Board of Supervisors.

Friday, a longtime gay rights champion and the political editor of the B.A.R., wishes the new commission well. Of the new members, only one, Theresa Sparks, is from the LGBT community. With her appointment confirmed by the supervisors last week, Sparks will attend her first commission meeting May 5 and will be the first openly transgender person to sit on the panel that



Wayne Friday

oversees the San Francisco Police Department. Sparks was sworn in April 23.

"I wish Theresa the best," Friday said, "because it's a very tough job. I know she was critical of me, but she'll learn when she's on the job."

Sparks said that Friday may have been referring to her public testimony at last week's board meeting, when she talked about having a commission more accessible to the public and other

changes that were needed. But she said that Friday has served the community well.

"I'm humbled to be following in his footsteps," she said. "I think he represented the LGBT community very well."

Friday said it's critical that the new commission — including Sparks, Douglas Chan, Joe Alioto Veronese, Joseph Marshall, Peter Keane, Gayle Orr-Smith, and Louise Renne — include representation from the LGBT community.

"Absolutely. It's very important to have a LGBT person on the commission," he said.

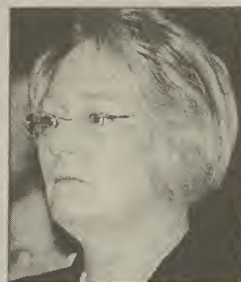
Among other things, the commission is responsible for determining punishment of officers when they do something wrong. That can include suspensions, and even dismissal from the force. Friday said that in the years he's served on the panel, he has voted to fire several officers.

"In eight years I think I've fired five officers," he said, adding that police officers are not "always right."

Friday also was involved in helping establish the Pride Alliance, an employee association of LGBT police department personnel. He praised alliance co-chairs Inspector Lea Miltello and Officer Scott Hoey-Custock for their work with the group. The formation of the organization came on the heels of the death in June 2002 of Jon C. Cook, the first gay officer to die while on the job, and the vocal opposition that erupted that

summer over the planned demotion of Mindy Pengel as deputy chief. Some have speculated that the move was a way to thwart the possibility of Pengel being named chief some day.

In fact, Pengel did not get named police chief when the position opened up this year. Earlier this month Newsom tapped Heather Fong to be chief. Fong had served as acting chief since January, and served briefly as acting chief last year when several members of the command staff



Theresa Sparks being sworn in

page 10 ►

Club promoters hope for 'Mighty' success

by Matthew S. Bajko

Attempting to re-energize the local club scene, three local DJs have joined forces to launch a new night out for gay men in San Francisco. Dubbed "Mighty," the Saturday night dance party will make its debut this weekend, and with its opening, mark the return of a legendary sound system.

Housed in the new club space on Utah Street in the South of Market District, the venue has been equipped with the world renowned Richard Long sound system from Audrey Joseph's now closed Club Townsend, home to the popular Universe and Pleasuredome parties.

The party's DJs, Matt Consola of Fusion and the old XMEN parties and Matthew Baker from Universe, the defunct Walnut Creek club JR's and the Cafe; along with Joe Bazzell, who started Pink Planet Presents with Baker, promise their club will showcase local DJ talent as well as be a return to a West Coast style of sound where vocals and melody dominate.

"If you go to a lot of these clubs, it is dub after dub after dub, beat after beat after beat. We want a place where people have their hands in the air and are screaming when they hear their favorite track," said Consola, who married his longtime partner Ian McNamara at City Hall on Valentine's Day. "We will scour to find as much new music as we can and bring as fresh, vocal-oriented music as we can to the scene."

They insist the new club is not meant to be a direct competition against Mezzanine, currently the only weekly Saturday night circuit-style dance party in San Francisco. Instead they see Mighty as filling an unmet need among clubgoers.

"We are trying to offer something in addition to what is avail-

able now and our primary concept is local West Coast sound. There's not really an avenue for that right now on a Saturday night," explained Bazzell, who goes by DJ Joe B. "We think people just aren't being served with an alternative they want to go to on a regular basis. We are not trying to directly compete with anyone. Other promoters in town put on great shows, we are not trying to detract from that."

Attuned to the fact that the Bay Area's economic troubles have not spared the gay community, the promoters have set a \$10 cover charge no matter what time patrons arrive. Bazzell said he believes most people have not been going out as much over the last year due to the economy and not having a choice.

For the grand opening the promoters are granting free access to a VIP party with free well drinks and food from 9 to 10 p.m. this Saturday, May 1, with \$3 well drinks until 11 p.m.

Mighty is located at 119 Utah Street and will be open from 10 p.m. to 6 a.m. For more information, go to www.mightysf.com. ▼

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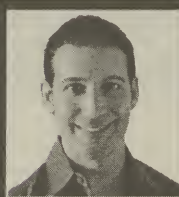
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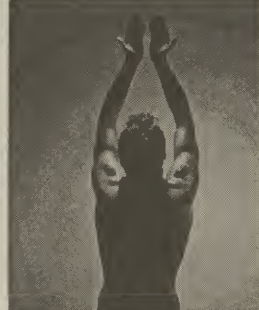
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The last laugh

If you're reading this today (Thursday, April 29) and don't have any dinner plans, we'd encourage you to "dine out for life" at one of the many participating restaurants in San Francisco and the East Bay. The eateries in the city will donate a portion of the evening's proceeds to the Stop AIDS Project, while establishments in the East Bay will benefit the Center for AIDS Services. San Francisco in particular has been hit hard with AIDS funding losses at the federal level. The Centers for Disease Control and Prevention and conservatives in Congress, often with prodding from gay gadflies, have put Stop AIDS under the microscope for years by conducting inspections and criticizing its HIV prevention work with gay and bisexual men. Now, Stop AIDS is likely to lose a \$300,000 CDC grant that funds its Positive Force and Plus Seminar, two programs that work with HIV-positive men. Given the CDC's new policy targeting prevention dollars for programs for positives, it's difficult to rationalize the CDC's logic, other than to attribute it to political pressure.

Federal Ryan White CARE funds are also being slashed for San Francisco in the upcoming fiscal year. That \$4 million loss means that entire service categories may be defunded; indeed, some agencies like the AIDS Legal Referral Panel have already announced service cuts. San Francisco is a city conservatives love to hate. Whether it be innovative HIV/AIDS prevention and treatment programs or gay marriage, the city is now firmly in the eye of a political storm. The future funding for innovative programs will not be improved if President Bush is re-elected. Forced to appeal to the Republican Party's conservative base, the administration has targeted sex education and HIV prevention, and the CDC seems only too happy to go along, putting politics above science. As Terje Anderson of the National Association of People With AIDS said at a San Francisco conference recently, the CDC is afraid to stand up and defend aggressively the programs it funds.

Virtually all AIDS service organizations and HIV prevention programs have been in various stages of belt-tightening for the

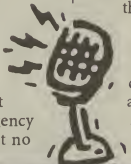
last couple of years. Now, when the belt can't be cinched any tighter, more funding cuts have either already happened, as in the case of the CARE dollars, or seem imminent, as in the case of Stop AIDS' CDC contract.

Stop AIDS staff realized years ago that they would need to rely more on private funding, and they have taken steps to increase this revenue base. Tonight's benefit is only one of several that the agency holds each year, yet it seems that no matter how financially successful the events are, it will not be enough.

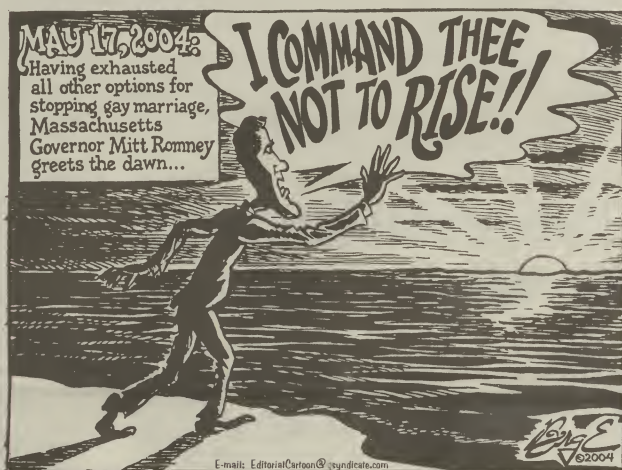
Certainly, the recent changes in federal AIDS funding are not limited to Stop AIDS. Over in Oakland, the Center for AIDS Services faced the loss of funding for a staff position last year; money raised at its first dining out event helped save the case manager job. That agency is also facing additional cutbacks this year. State funding for AIDS/HIV ser-

vices also looks bleak, as California deals with a huge budget deficit. Governor Schwarzenegger is expected to issue budget revisions next month, and we're bracing for the worst as health services throughout the state are likely to suffer deep cuts.

The point is local ASOs and prevention agencies need help. If you can't afford to dine out tonight - or are reading this at a later date - consider offering some volunteer time to a local HIV/AIDS agency or making a financial donation. The gadflies in the community who have expended so much energy targeting Stop AIDS and other organizations may be having a good laugh now, but the community must come together if prevention and treatment organizations are to continue offering services to those who so desperately need them. That way, we can have the last laugh - and stand up for those in need of such services. ▼



Editorial



Don't cut gerontology program

by Brian de Vries

The gerontology program at San Francisco State University has been proposed for discontinuation by SFSU Provost John Gemello and President Robert Corrigan. This regressive proposal is embedded in a broader plan of cutbacks brought about by the multimillion-dollar reduction in funding to the university by the state of California. The SFSU Gerontology Program is the only graduate gerontology program in Northern California in the public university system; moreover, it is the largest and oldest program in the California State University and University of California systems. The program prepares master's level gerontologists (the accepted standard for professionals in this burgeoning field) to address the social, psychological, physical, and environmental aspects of aging - for individuals, organizations, cultures, and societies.

The SFSU Gerontology Program has had a historic, lengthy, and productive relationship with the LGBT community. As the program was developing in the 1970s, Monica Kehoe taught probably the first and only course in the nation on gay and lesbian aging. Issues of LGBT aging have remained an important part of the curriculum over the subsequent years. Such inclusion remains rare among academic gerontology programs; SFSU gerontology has been a leader in this and many other contexts. More importantly, awareness of and training in the particular issues of LGBT aging is a crucial step in preparing the future generations of those who will work with the ever-increasing numbers of older LGBT adults - those who will coordinate and provide the services older LGBT adults will receive;

those who will manage the care facilities in which older LGBT adults will live; those who will prepare and enact the policies that take into account the particular issues of older LGBT adults. The faculty, students, and especially the graduates of the gerontology master's program are managing these tasks and these facilities, attempting to ensure that closet doors never need to be re-closed at vulnerable periods of later life.

Faculty and students in the program have worked with and on behalf of the LGBT community in a wide array of capacities through internships, service learning, applied research, leadership, and lifelong learning support. For example, in just the past couple of years, faculty and students from the gerontology program presented: on the particular issues of LGBT aging at the human rights hearings in City Hall and at the Mayor's Summit on Aging; on aging and sexuality at the Harvey Milk Institute lecture series at the LGBT Community Center; and on issues of LGBT housing and access to care at state and national meetings of professional organizations. Faculty and students continue to conduct research and write policy papers and resource guides relevant to LGBT aging; one of the very few books on gay and lesbian aging was published earlier this year, written by SFSU gerontology faculty with associates from within the university and across the nation. Gerontology faculty, students, and graduates have long-established collaborations with local grassroots nonprofit associations (such as Openhouse - attempting to develop housing for older LGBT adults in San Francisco) and programs (such as New Leaf Out-

reach to Elders) as well as state agencies and national and international associations (such as the Lesbian and Gay Aging Issues Network of the American Society on Aging).

Such activities necessarily take place in a context that is far broader than LGBT aging, while maintaining LGBT-sensibilities. For example, today and every day in the United States, almost 6,000 people turn age 65. By the end of this decade, and for each and every day for the following 15 years, 10,000 people will turn age 65. The proportion of people over the age of 65 is expected to increase to over 20 percent of the population by the year 2030. Within this population wave, the proportion of people over the age of 85 is increasing at an even more accelerated rate - this is the group that will use a disproportionately greater number and array of services. This rate of growth in the older population is unprecedented in human history.

These numbers demand our attention and preparation. The special issues of LGBT elders demand no less. The gerontology program provides such attention and the preparation that is needed. Discontinuing the program may offer very modest relief to an immediate budgetary crunch, but it does so at a much longer term and much greater expense - an expense that the population in general and the LGBT population in particular can not afford. ▼

Brian de Vries, Ph.D., is professor of gerontology and director of the gerontology program at San Francisco State University.

Guest Opinion

LETTERS

No protection for fed workers

Bob Roehr's article in the April 15 B.A.R. lays out yet another good reason for a regime change in Washington ["Protection for gay federal workers set"]. As the political winds have blown in an ever more conservative direction, LGBT federal workers have received less than equal protection of their basic employment rights. In the absence of active enforcement of existing antidiscrimination laws by the Bush administration, federal agencies are free to discount or dismiss complaints by their LGBT employees. In a world of big tax cuts and shrinking government services, LGBT federal workers are often the first on the "chopping block." But Mr. Roehr's report of the shenanigans of one highly placed federal bureaucrat only scratches the surface of the problem.

Unlike state workers or even employees of private companies, federal workers have limited options in seeking legal recourse when their sexual orientation is at issue. Specifically, federal agencies can insist that their discriminatory behavior is examined in federal (rather than state) courts. This means that LGBT federal employees must bring their cases under Title 7 of the U.S. Equal Employment Opportunity Act (which is silent on LGBT discrimination) rather than California's Fair Housing and Employment Act (which prohibits LGBT discrimination).

Until federal legislation is amended to specifically include LGBT discrimination, federal employees will continue to find themselves disadvantaged. This might be something to consider before accepting that "safe" government job.

Joe Foster
San Francisco

Harris has integrity

Every San Franciscan should be thankful that a district attorney who honors her campaign promises, rather than treating them as temporary election tactics, serves them. Kamala Harris campaigned as a progressive with the skills to be effective in office. She ran on a very clear platform that included never seeking the death penalty for any crime. Harris also campaigned in support of Proposition M, the anti-panhandling ordinance, promising to implement it in the most compassionate way possible. Both positions alienated some, but the electorate responded to her clear positions by electing her D.A.

Our new D.A. has remained true to her campaign promises. Very early in her term, Harris called together a task force to study how to implement Proposition M compassionately. When presented with a potential capital case, Harris stood firm against intense pressure to seek the death penalty. In each case, she could have avoided controversy by giving in to pressure from organized interest groups. Instead, Harris has shown the rarest thing for a politician: she has shown integrity and honored her promises to the voters. For that, she deserves our thanks.

Jerry Threet
San Francisco

Feinstein and death penalty

Regarding Dianne Feinstein's attending the funeral for Officer Espinoza and calling for the death penalty for his assailant: I'm trying to remember, did she demand death for Dan White at the services for Mayor Moscone and Supervisor Milk?

Louis Bryan
San Francisco

Milk, Alice 'thrilled' with Sparks

We are thrilled with the appointment of Theresa Sparks to the San Francisco Police Commission by the Board of Supervisors ["Theresa Sparks named to Police Commission," April 22]. It is time that a transgender was named to the Police Commission and Sparks will represent the LGBT community well. Sparks worked closely with former Police Commission President Dennis Herrera, and ultimately the SFPD, to institute protocols for the interaction between transgenders and the SFPD. She has served the past three years with distinction as a member of the Human Rights Committee, where she chaired the LGBT Advisory Committee.

Sparks will be a truly independent voice on the commission. Some on the right have criticized her for her references to the "good old boys" who led the SFPD for so long. She has also been criticized by some on the left for not being active enough in the Proposition H campaign, though Sparks did support the proposal to have the mayor and the Board of Supervisors share Police Commission appointments. Much of the criticism simply sounds like transphobia. We know Sparks to be a person who will stand up to those who seek to intimidate and discriminate. Sparks will be fair to all parties, but she will be a strong citizen voice in overseeing the SFPD.

We also want to publicly thank Supervisor Tom Ammiano for supporting Sparks in the face of opposition from those with other agendas. Ammiano's commitment to replace a rubber-stamp Police Commission with an independent commission is well known. Ammiano believes in Sparks's independence

and he has been a strong advocate for a LGBT representation on the Police Commission.

Thank you Supervisor Ammiano for your leadership on the board, your commitment to the LGBT community, your support for an independent Police Commission, and for making history by advocating for Theresa Sparks to be the first transgender police commissioner in San Francisco.

Michael Goldstein, President
Harvey Milk LGBT Democratic Club
Rich Kowalewski and Laura Spanjian, Co-Chairs
Alice B. Toklas LGBT Democratic Club

No fear of stigma

Gwen Smith raised some interesting points in her latest column, but there are a couple of items that need to be addressed ["Facts and friction," *Transmissions*, April 15].

First, she seems to imply that any "transgender" person who is not "out, loud, and proud" is somehow afraid of stigma. Ms. Smith should know better. I am a transsexual, and for me, like a lot of transsexuals, my not being "out, loud, and proud" has nothing to do with a fear of stigma, but is because to act otherwise would run counter to my purpose, which is to simply complete the process, and live the rest of my life as a woman. Being "out, loud, and proud" would lead to my being seen as something other than just a woman. There are people in my life who know my situation, but they also understand that I don't care to be treated as a transsexual, or as "transgender," but instead just want to be treated as a woman. Many of them don't even think about my past that much.

For me, my being transsexual is a condition I live with, just as I live with diabetes. It responds to treatment, and I'm hoping for the cure. In both cases, I tell people who need to know, but it is simply not the most important part of my identity.

If Ms. Smith's view is taken to its logical conclusion, then Gwen Araujo died because she was afraid of stigma. No, Gwen Araujo died because of homophobia. She simply wanted what any teenage girl wants. Unfortunately, she misjudged the company she kept.

Second, Ms. Smith asserts that being gay or lesbian can be seen as a transgender act. I am sorry, but I think that shows little understanding of either side of the coin. Most, if not all, gay men that I know wish to be with a man, who they see as a man, and who sees them as a man. That is to say, one does not play the "wife." The same is true for lesbians. Yes, there are so-called trans fans who are attracted to transgender people, but that is another issue. Being gay or lesbian has nothing to do with being transgender, and everything to do with who one chooses as a sex partner. Gay men do not see themselves as being women, and gay women do not see themselves as being men. Sometimes the lines get blurred, but in the end, gay men want to remain men, and lesbians wish to remain women.

Yes, we need to stand together, but let's not make up stuff to force the issue.

Jennifer Usher
San Francisco

Log Cabin has done good work

Wayne Friday's April 1 column reported "the Log Cabin Republicans charged that Gail Neira, the Republican candidate for the 13th A.D. was out of the mainstream, and viewed her as hostile to gay rights." This was a legitimate expression of political opinion, and Ms. Neira's response [Mailstrom, April 22] was also a legitimate political expression protected by the First Amendment.

Ms. Neira also stated, "the Log Cabin Republican Club has never evolved to a level of political maturity exemplified by the more notable Democratic gay clubs." The record shows this opinion is patently incorrect.

For a quarter of a century Log Cabin has registered voters, recruited candidates, and helped over 30 Republican candidates. They include BART President James Fang, Annemarie Conroy, and Kevin Ryan.

Over the years, 16 Log Cabin members have been elected to the San Francisco Republican Central Committee. Five have served as officers, two were executive directors, and one was a political director. Our current school board candidate, Joel Springer, is a member of Log Cabin, as is party secretary Christopher L. Bowman, who is a valuable adviser. Log Cabin has also helped qualify Republican-endorsed ballot measures, which include: redistricting, term limits, minimum police staffing, the Muni audit, Care Not Cash, and the ban on aggressive panhandling.

Log Cabin is also inclusive; 40 percent of its founders are straight, including the 1992 president. I am a proud straight member, and last June, I marched in the LGBT Freedom Day Parade along with our mayoral candidate, former Police Chief Tony Ribera.

The San Francisco Republican Party appreciates the leadership of Log Cabin. This great club deserves the respect of every Republican.

Mike DeNunzio, Chairman
S.F. Republican Party

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Gay marriage and polygamy

by Dale Carpenter

Will gay marriage lead to polygamy? "If we take the step of allowing gay marriages," we are told, "we will slide down a slippery slope to polygamy." For the most part, gay marriage advocates have been flustered trying to respond to this argument. Often, we respond with something dismissive like, "Don't be ridiculous!" Slippery-slope arguments must be scrutinized with care because the public often believes them and because they divert attention from the core issue: whether gay marriage itself would be a good or bad thing. While the polygamy argument has some superficial appeal, it ultimately doesn't work.

Slippery-slope arguments take the following form: "Proposal X contains within it a principle. That principle not only supports Proposal X but would also support Proposal Y. An honest person supporting Proposal X must therefore also support Proposal Y. While Proposal X may or may not be bad in itself, Proposal Y would surely be very bad. So to avoid adopting Proposal Y, we must not adopt Proposal X."

Substitute "gay marriage" for Proposal X and "polygamous marriage" for Proposal Y and you have a slippery-slope argument against gay marriage.

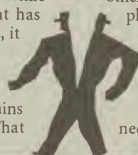
Why would the recognition of a new form of monogamous marriage lead to the revival of polygamous marriage, which has been rejected in most societies that once practiced it? What is the principle supporting gay marriage that will lead us, if we are honest about it, to accept multi-partner marriage?

One possible principle uniting the two is that gay marriage, like polygamous marriage, extends marriage beyond partners who may procreate as partners. But that doesn't work because procreation is already not a requirement of marriage. Sterile opposite-sex couples have already taken that step down the slope for us.

A second possible principle uniting gay marriage and polygamous marriage is that both exalt adult love and needs as the basis for marriage. Yet straight couples have also already taken this step down the slope. Marriage for the past century or so in the West has

become companionate, based on love and commitment. Among straight and gay couples, children are a common but not necessary element of the arrangement. So even if gay marriage were justified solely by the love same-sex partners have for one another, recognizing such relationships would be more analogous to taking a step to one side on a slope already partially descended, not an additional step down the slope.

Still, how do we avoid polygamy? Here is where many advocates of gay marriage run into trouble. If we claim that gay couples must be allowed to marry simply because they love each other, there is indeed no principled reason to reject multi-partner marriages. Multiple partners in a relationship are capable of loving each other.



OutRight

But satisfying individual needs is not "the principle" supporting gay marriage. Instead, gay marriage advocates should argue that any proposal for the expansion of marriage must be good both (1) for the individuals involved and (2) for the society in which they live. The case for polygamous marriage is distinguishable (and weaker) on both counts, especially the second.

On the first issue – the effect of recognition on the individuals involved – the deprivation to gays of the gay marriage ban is greater than the deprivation to polygamists of the polygamy ban. A polygamist may still marry someone if we ban polygamy; he simply may not marry many someones. The deprivation to the polygamist is large, especially if polygamy involves the exercise of his religious faith, but not total. The gay person, however, has no realistic choice of a mate available under a gay marriage ban. The deprivation is total.

Further, there is no "polygamous orientation" causing a person to need the close companionship of multiple partners (though

some people may prefer it). There is, however, a homosexual orientation, causing a person to need the close companionship of a same-sex partner. The ban on polygamous marriage is the denial of a preference, perhaps a strong one; the ban on gay marriage is the denial of personhood itself.

On the second issue – the effect of recognition on society – the differences between gay marriage and polygamous marriage are more pronounced. There is ample evidence that people who live in stable, committed couples are healthier, happier, and wealthier than those who are single. Gay marriage is a good idea because it will benefit not only the gay couple but also their families, friends, neighbors, and taxpayers whose burdens to care for the gay partners singly would be greater.

While multi-partner marriages might benefit the partners involved, the much greater potential for jealousy and rivalry among the partners make for a volatile arrangement, reducing the expected benefits to them and to everyone else. In a multi-partner marriage, it may be unclear who has primary caretaking responsibility if a partner becomes sick or injured; there is no such uncertainty in a two-person marriage. While we have some evidence that children do well when raised by same-sex couples, we have no evidence they do well when raised in communal living arrangements. Since multi-partner marriages will almost always take the form of one man having many wives, they present special risks of exploitation and subordination of women, which is inconsistent with our society's commitment to sex equality.

Perhaps none of these considerations is a decisive argument against polygamous marriages. But at the very least they suggest that gay marriage and polygamous marriage present very different issues. Each should be evaluated on its own merits, not treated as if one is a necessary extension of the other. ▼

Bisexual event Saturday

by Liz Highleyman

This Saturday, May 1, the Bay Area Bisexual Network and the Bisexual Resource Center will combine forces to host the BRC's first-ever West Coast "house party" in San Francisco.

The event will take place from 2-5 p.m. at the Lesbian, Gay, Bisexual, Transgender Community Center at 1800 Market Street. Suggested donation is \$40, which will benefit the two host organizations, though no one will be turned away. BABN is one of the many organizations with offices at the center.

"The house party is an event where we gather together to celebrate the achievements of the BRC and BABN, as well as look forward to what we will accomplish in 2004," said event organizer Sheeri Kritzer. "With your help, we will continue the important work the BRC and BABN have undertaken for bisexuals and our allies over the past two decades."

BABN's goal is to develop a healthy, vibrant, multicultural bisexual community in the San

Francisco Bay Area and to promote better understanding of bisexuality within the LGBT community and the public at large.

The BRC, based in Boston, serves as a clearinghouse for information and resources about bisexuality.

The Sisters of Perpetual Indulgence will be on hand with an opening blessing and dedication to bisexual activists who have passed away. There will also be a preview showing of bisexual author Wayne Bryant's new *Bi Camp* video, which will be shown in film festivals next year.

"Community events provide social lubrication and this gathering will not disappoint," said local bi activist Lani Ka'ahumanu. "With a friendly atmosphere, a little food, and a little fanfare, this will be a perfect opportunity to meet new people and reconnect with old friends."

For more information about the event, call (857) 205-9786 or e-mail houseparty@biresource.org. To learn more about BABN and the BRC, see www.babn.org and www.biresource.org. ▼

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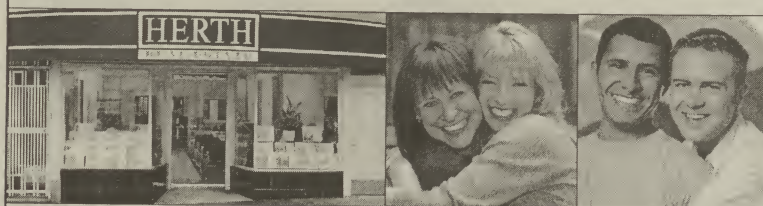
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POLITICS

Abortion will be major campaign issue

by Wayne Friday

As one poll after another showed, despite weeks of accusations against President **George W. Bush** that the war in Iraq might have been avoided had the administration not neglected warnings galore, testimony before the 9/11 commission that intelligence reports either didn't get to the White House or were ignored if they did, revelations of widespread discord in the White House from the new **Bob Woodward** book, and front-page photos of dozens of flag-draped coffins of Americans returning to Dover Air Force Base, the Republican president appears to have pulled ahead of presumptive Democratic nominee **John Kerry**.

An ABC News/Washington Post poll released late last week showed Bush with a five-point lead over Senator Kerry when independent candidate **Ralph Nader** was included, but with the president leading 49 percent to 48 percent when the race was narrowed only to Bush and Kerry.

In a different poll — one by USA Today/CNN/Gallup — Bush led Kerry 47 percent to 44 percent. It's a mystery why Bush, despite his failed policies, still manages to do well in the polls. Likely it is the fact that clarity is missing; voters

truly don't know where the country is going. Economists (particularly the Republicans ones) claim that the economy is improving, but jobs aren't being created — indeed, the jobless rate is climbing. Politicians from both parties seem disinclined to tell Americans, now that the Cold War is long over, just who America's enemies are. That should be an easy one. Bush won't say so, but in fact, the true enemies of freedom-loving people everywhere — particularly Americans — are radical Islamic terrorists. Bush's troops seemingly "won the war," but yet, a year later, cannot win the peace in Iraq, and it's getting worse by the day.

Terrorism, Iraq, the economy — all are issues the voters will deal with, but one sure issue in the November election will be abortion. Kerry, who in July will be the first Catholic to be nominated since John F. Kennedy, spoke to thousands of women in Washington last Friday, warning that "the rights of women are under assault in this country" and promising that as president he would reverse the course set by the Bush administration, particularly its abortion policy. Speaking to thousands in Washington for the weekend "March for Women's Lives," Kerry slammed the Bush administration on the abortion issue.

Meanwhile, earlier in the week, Vice President **Dick Cheney** reaffirmed the Bush administration's opposition to abortion during a speech to the National Right to Life Committee Educational Trust Fund. Proclaiming that abortion is a "nonpartisan" issue and is a question of protecting the "weakest members of our society," Cheney said, "To be part of this cause is to believe that every mother carrying a life, that every child wait-



National Gay and Lesbian Task Force staff and volunteers joined more than a million pro-choice supporters at the March for Women's Lives in Washington, D.C. on April 25.

ing to be born deserves understanding."

Cheney told his audience "it doesn't matter if you're Republican or Democrat, liberal or conservative, male or female, black or white ... all that matters is your respect for the claim of every life."

Bush has signed two pieces of legislation since November designed to restrict a procedure critics call partial-birth abortion and endow legal rights to an embryo or fetus distinct from the mother. Kerry voted against the partial-birth ban and said he would, as president, nominate only Supreme

Court justices who support abortion rights.

Certainly, the politics of abortion hit the presidential campaign full force last week and it was to be expected; abortion has long been an issue during campaigns for the White House and promises to be even more so this year as the Republican Party attempts to tie John Kerry's Catholicism to his long-stated support of a woman's right to choose. Indeed, word from the Vatican came late last week from a high-ranking official, Cardinal **Francis Arinze**, who presides over the Vatican's office on worship and the sacraments, who pompously declared that a Catholic politician who supports legal abortion "is not fit" to receive communion. As intended, the Vatican's stance against communion for Catholic officials who back abortion rights has set off a political and religious furor and pushes Kerry's faith to the fore, but he, like John F. Kennedy decades before him, says, "I'm a very strong believer in separation of church and state."

Politics and people

City Hall gossips tell me that neither Board President **Matt Gonzalez** nor Supervisor **Chris Daly**, both of whom won their seats four years ago thanks to a progressive movement started by Supervisor **Tom Ammiano**, plan to support Ammiano's re-election bid in District 9 this year. This column has certainly had its disagreements with Ammiano (his word can sometimes be as shaky as anyone's), but the guy is one of the hardest workers in city government. Not only should District 9 voters handily re-elect Ammiano, his colleagues should replace the outgoing president, Gonzalez, with Ammiano as its next president.

Meanwhile, I can't confirm what her future political plans are (if any), but those supposedly in the know tell me that popular Superior Court Judge **Lillian Sing** is a slam-dunk to unseat Supervisor **Jake McGoldrick** in District 1 if she gets into the race.

Safe supes? Those have got to be **Aaron Peskin** (District 3), one of the brightest and hardest working, and **Michela Alioto-Pier** (District 2).

And to those who keep calling (I got your call **Jim D.**, thanks), I'm not about to enter the **Kamala Harris**-Police Officers Association controversy over the death penalty in the tragic case of murdered officer Isaac Espinoza. I see both sides of that one, but I know Harris well enough to know that if she says her decision was "not a knee-jerk reaction based merely on a campaign promise" you can take her word to the bank. I, too, loath cold-blooded murderers (particularly those who kill cops, who risk their lives every day to protect San Franciscans), but I know very well that there is not a more honest, compassionate person in local government than District Attorney **Kamala Harris**.

This one, I guess, had to happen. Visitors who left their hearts in San Francisco will soon be able to find them on the city's sidewalks. If you can believe it, the city is planning to decorate its streets with five-foot tall fiberglass hearts painted by local artists. San Francisco is the latest city on the public art kick. Chicago had cows, Seattle had pigs, and San Jose had sharks. While the city isn't known for any particular animal, tourists can't seem to get enough of that famous song about leaving your heart here, according to organizers of the Hearts in San Francisco project, and so it is.

My "Quote of the Week" comes from former Vermont Governor **Howard Dean** in a recent *New York Times* op-ed piece on the importance of focusing on defeating George W. Bush. Dean: "Voting for Ralph Nader, or any other third-party candidate for president, means a vote for a candidate who has no realistic shot winning the White House. Ralph Nader once said that your best teacher is your last mistake. Too many of us learned the consequences of not standing together four years ago. This November, we can elect a president (John Kerry) who fights for average Americans. But we can achieve this goal only if we join together — and don't repeat our last mistake."

And how was your week? ▼

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Mrs. Smith goes to Washington

by Gwendolyn Ann Smith

By the time you read this I will be in Washington, D.C., specifically at the United States Capitol. I'll be there with one goal: seeking my rights as a citizen of this country.

I'm not going alone; a contingent of transgender individuals and allies will be converging along the Potomac as part of the 2004 Transgender Lobby Day. Such events have been happening for nearly a decade, and are now mainly organized by the National Transgender Advocacy Coalition.

The main goal this year is to push for an Employee Non-Discrimination Act and Local Law Enforcement Enhancement Act that are explicitly transgender inclusive. Neither bill, as they currently stand, is clearly framed to include transgender people.

There is precious little at the federal level that is transgender-positive, and the U.S. Supreme Court has yet to hear any of the

transgender-related cases put before them over the last several years. Over the last 10 years or so, a seemingly rag-tag group of transgender people have traveled to our nation's capital in an effort to rectify this situation.

If anything, the rights of transgender people have been on a razor's edge, with "homeland security" increasingly being used to deny the needs of transgenders.

It may seem odd to consider fighting for transgender rights in a time when so much is at stake, with a president — and many in Congress — who seems hell-bent on rolling back large amounts of progressive rights, including forcing the wholly-inappropriate Federal Marriage Amendment. One might think that there is simply no room for fighting for the needs of transgenders.

This has been the mantra handed to the transgender com-

munity for as long as the issue of transgender inclusion has been around. Trans inclusion has been seen as a costly political move since the 1970s, and has been at the heart of a decade of arguments over ENDA.

The argument is this: in order to get rights for most members of the LGBT community, the rights of certain so-called fringe elements — including transgenders — need to be sacrificed. Instead of taking a longer time to get an all-inclusive bill passed,

get a trans-exclusive bill passed, and come back at some later date to make up for the exclusion.

On the surface, this may seem to make sense. One of those science-officer Spock "needs of the many outweigh the needs of the few" arguments based on rudimentary logic. There are two little flaws, however.

One error in the "pass this now and we'll catch you later" logic is that there isn't likely to be anyone around to pick up the pieces at a later time — and in some cases, it is not simply as easy as just getting an existing law amended to include transgender rights, but will require a whole new bill in an attempt to include a new protected class. It's as much work as the initial exclusive bill — and not everyone wants to commit the necessary resources when there may be other potentially trans-excluding bills waiting to be passed.

Further, with the Employment Non-Discrimination Act, an employer can make a good claim that they did not fire a gay or lesbian employee because of their sexual orientation, but based on the way they appeared. They were not "feminine" or "masculine" enough — and while it sounds illegal, it would be acceptable under a non-transgender inclusive ENDA. The same is true of the LLEEA, which serves as a hate crimes bill. Without an explicit transgender protection, even sexual orientation cases could suffer.

Of course, one can interpret these laws in ways that are trans-inclusive, and some may well be banking on this. Unfortunately, transgenders are more often assumed to be included in laws only when it will mean less rights will be afforded.

Take for example the Defense of Marriage Act-type laws around the country. When DOMA laws began springing up in the face of — at the time — nonexistent threats of legal gay marriage, the laws were put into use to invalidate the marriages of transsexuals across the nation. They've already dissolved otherwise legal marriages between presumably mixed-sex couples simply based on the birth sex of one of the partners. This same issue now has a preoperative transsexual facing criminal

charges in Kansas simply for trying to marry her partner.

In many ways, one is damned if transgenders are included — and far more damned if one does not.

Maybe it is an air of inaction on bills such as ENDA and the LLEEA — especially with the strong stench of continued non-inclusion — that is driving so many transgender people to be a part of the 2004 lobby days. From what I've seen, the number of those participating this year, while not on par with the first such event a decade ago, is larger than many others in recent years.

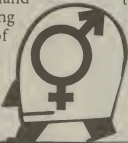
I can only speculate on what is driving others to be there this year, yet I know why I'll be in Washington, D.C.

For me, I know all too well what it is to be denied employment because I'm transgender, and I have seen far too many well-skilled friends of mine see the job market slam shut on them because they are not sufficiently "manly" or "womanly" to suit the whims of potential employers.

I also know what it is like to be seen as disposable, and how a hate crimes bill like the LLEEA could help to provide at least some protection for me and those like me.

Indeed, I am going to Washington, D.C. for one reason: these are my rights that are being denied, and I need to fight for them. ▼

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SF Women's Building marks milestone

by Zak Szymanski

Twenty-five years ago, a group of dedicated individuals and groups came together to form what would be the nation's first-ever women's community center.

Today, the San Francisco Women's Building remains one of the largest such centers still in existence, and to celebrate its silver anniversary, center staff will host a series of events over the next few months. The first event is a 25-year reunion of all founders, supporters, and community members, this Friday, April 30, from 6-9 p.m. in the building's main auditorium.

"We've worked really hard to get in touch with everybody, and we expect a good turnout," said development director Susan King, who added that the Women's Building has a rich queer heritage. "We are strongly aligned with the gay and lesbian community. Our early founders were lesbians. Over the last decade we've taken on the

flavor of the local community, and we now serve many identities with services and programs that address political and antidiscrimination issues for all populations. There's a good mix."

The Women's Building was one of the first pioneers to explore the benefits of nonprofit status, and has used it to "incubate" over 170 organizations from start to finish, according to King. From fiscal sponsorship to advocacy to offering tenant space to groups, the Women's Building continues to oversee the development of new services, arts, and education projects, many of which go on to become nonprofits in their own right.

On Friday, the public is invited to "join generations of visionary women," with hors d'oeuvres and drinks at 6 p.m. and a 7 p.m. program of speakers and performers. The cost is \$20, but no one will be turned away for lack of funds.

For more information on the 25th anniversary events of the Women's Building, visit www.womensbuilding.org. ▼

Friday

◀ page 5

were briefly indicted in connection with the Fajitagate scandal involving off-duty officers who allegedly assaulted two men. The indictments against the command staff were eventually dismissed.

"If it'd been my choice, Mindy would be chief," Friday said. "But that wasn't my call. I do think Heather Fong is a great choice. I can't say enough good things about Heather."

Militello told the B.A.R. that Friday was instrumental in getting the Pride Alliance off the ground.

"Wayne and I had many conversations over the years," Militello said. "The one person who's direct-

ly responsible for the alliance being where it is, has to be Wayne Friday.

"It's sad that he's leaving the commission. He was an important voice for gay cops and an important voice for the community," Militello said.

Over the years, Friday has seen a number of changes in the police department, notably that the department has become more community-oriented.

Friday had worked as an investigator in the district attorney's office until his retirement five years ago.

He started working at the B.A.R. after the late Harvey Milk gave up writing the paper's political column to run for supervisor in 1977. Friday said that he would continue to write his column for the paper. ▼

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5 Positive Force Book Club Wednesday, May 5, 6pm @ STOP AIDS Castro Office, 539 Castro @ 18th St Join the guys of Positive Force at their ongoing, bi-monthly Book Club. Stay up on the latest reading while connecting with other HIV+ gay and bi men. Call 415.865.0790 x305 to get current book info.

6 Positive Force Focus Group Thursday, May 6, 5:30pm @ STOP AIDS Castro Office, 539 Castro St. @ 18th Join the guys of PF as they discuss a relevant and timely topic on the subject of living with HIV in San Francisco. And possibly see your ideas become a future event for Positive Force.

13 Cafe Poz Thursday, May 13, 1pm @ Castro Country Club, 4058 18th St Ready for a new afternoon routine? Make a date with other HIV+ men at Cafe Positive. The daytime social support event that is open to everyone. Gab with the guys about about the latest treatment news flash and what you think is around the corner. Beverages and light lunch are on us.

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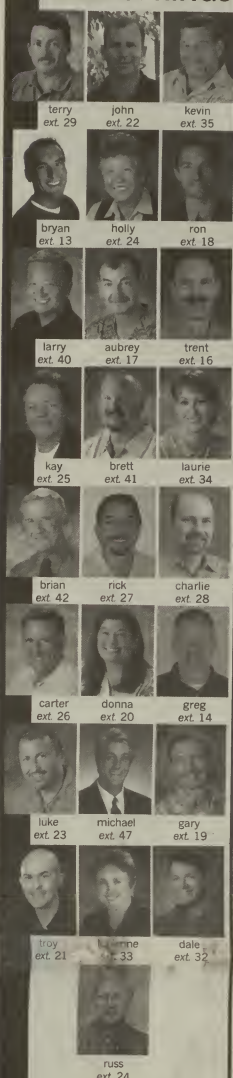
13 Internetworkingit Thursday, May 13, 6:30 @ the LGBT Center, 1800 Market St @ Octavia St Join us for an evening of discussion on the topic on internet and on line communities, their role and function and how we can make them work for us as we work towards building healthier communities. Come hear how community leaders are tackling this issue in cyber space. This will be a moderator lead discussion.

15 Not your Family Picnic Saturday, May 15, @ Dolores Park 1-4pm Join the guys of Positive Force at their 4th annual "Not Your Family Picnic". It's always a day of old and new friends coming together, great food, fun in the sun at Dolores Park - call 865-0790 x305 to let us know what dish and friend you'll be bringing.

19 H Café Wednesday, May, 6:30pm @ H Café, 17th St @ Sanchez St Feeling the mid-week blues? Need a way to help finish off the month on an up note? Well, H Café is the place to be. The guys of Positive Force are out "en mass" at this great event.

26 Positive Force Book Club Wednesday, May 26, 6pm @ STOP AIDS Castro Office, 539 Castro @ 18th St Join the guys of Positive Force at the Positive Book Club. Stay up on the latest reading while connecting with other HIV+ gay and bi men. To find out what book we are reading call 865-0790 x305.

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'We're here, we smoke, we vote'

by Bob Roehr

Marijuana advocates opened their annual conference with a first-ever congressional lobby day, on April 22, in Washington, D.C. The conference and the slogan "We're here, we smoke, we vote" suggests both a growing political sophistication and a generational change among marijuana activists.

"The war on drugs is killing more Americans than it is saving," said Libertarian presidential candidate Gary Nolan in a surprise visit to the conference of the National Organization for the Reform of Marijuana Laws. "We ought to end the war on drugs."

He urged people to vote their conscience rather than choose the lesser evil. Nolan said, "The only way to make Washington respond is to cost them elections, cost them votes, that's all they care about. If you cost them an election, your issue is their issue."

"NORML speaks for marijuana smokers. We say what most other groups would never say, which is: there is absolutely nothing wrong with smoking pot. We do not apologize for our choice of intoxicants," said R. Keith Stroup, the group's executive director.

He has announced his retirement at the end of the year. Other signs of change are the increased cooperation and coordination



Libertarian presidential candidate Gary Nolan

among groups active in the field and renewed activism on college campuses, stimulated in part by "drug war" activity and legislation targeting raves and dance venues.

Stroup said the movement is "caught in a kind of political limbo" where polls show that 80 percent of the public approve of medical use of marijuana while 72 percent believe that there should be "no arrests, no jail, and no criminal record" for any use of pot.

Stroup said activists have mostly won the battle of public opinion. "But we still can't seem to move legislation," he added. "Elected officials still remain afraid that they are going to be defeated at the next election."

"We will finally win this battle when a sufficient number of the

tens of millions of marijuana smokers in this country take the pledge [that they will] no longer support candidates for public office who want to treat us like criminals. If you want our vote, then call for an end of the arrest of marijuana smokers. If candidates for elected office want our support, they need to earn it."

Prominent politicians introduced bills in Congress for broad decriminalization of marijuana for about 10 years beginning in the mid-1970s, but "the pendulum began to swing the other way and people began to run for cover," said Stroup. Current legislative activity addresses more limited objectives.

Steve Fox, with the Marijuana Policy Project, reviewed legislation dealing with the medical use of marijuana. The Hinchey-Rohrabacher Amendment would prohibit use of federal funds to arrest or prosecute the medical use of marijuana where state law allows such use. In a vote last July, it garnered 152 votes in the House; about two-thirds of what would be required for passage.

"It should do better this year," Fox said.

The States Rights to Medical Marijuana Act (HR2233) would "give states the freedom to do what they want" in this area. The Truth in Trials Act (HR1717) would allow defendants to introduce in federal court the fact that their marijuana use was for medical purposes and in compliance with state law. Current federal in-

terpretation denies this defense.

Ross Wilson, with Students for Sensible Drug Policy, focused on an existing law that bars students convicted of a drug offense from receiving student aid, including loans, and attempts by allies to roll back that provision.

He described the "dream team" from the University of Rhode Island that had done its homework beforehand by securing resolutions from the student and faculty senates and a strongly supportive letter from the university president. They had good meetings with all four members of their congressional delegation. Wilson said, "The day could not have gone better."

Wilson also applauded a busload of about 40 students who came up from four Florida campuses to lobby their representatives.

The Drug Policy Alliance's Bill Piper said the proposed clean-up act (HR834) would train law enforcement officers how to effectively dismantle dangerous methamphetamine labs. However, buried within it is a provision that would make it a federal crime — punishable by up to nine years in prison — to be associated with a music or entertainment event "where the promoter knows or reasonably ought to know that a controlled substance will be used or distributed" at that event.

Section 305 "would essentially criminalize an entire event and the people promoting it," said

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Judge bars feds from harassing medical marijuana collective

by Bob Roehr

A California judge has barred the federal government from interfering with the operation of a medical marijuana collective in Santa Cruz. U.S. District Judge Jeremy Fogel issued the injunction on April 21 in San Jose.

Drug Enforcement Administration agents had raided the Wo/Men's Alliance for Medical Marijuana in September 2002, ripping out plants and seizing marijuana used by the approximately 250 members of the collective.

Members use the plants for medical purposes, many in association with terminal disease. Twenty-two members of the collective have died since the raid. The collective has operated for years with the explicit support of local elected and law enforcement officials.

The feds justified their intervention under the Controlled Substances Act that classifies marijuana as a dangerous drug and said that federal authority to regulate interstate commerce overrode the medical marijuana initiative passed by California voters in 1996.

In issuing his injunction, Fogel said this case was parallel to *Raich v. Ashcroft*, a 2-1 appellate decision in the Ninth Circuit Court that was handed down on December 16, 2003.

"The only difference between this case and *Raich* is the existence of a collective," he wrote. "The court cannot conclude that the financial contributions that some members make to assist in WAMM's administrative costs



MPP's Rob Kampia

convert personal use into commercial use."

Fogel issued the injunction when the government responded that it "cannot agree, formally or informally, to stay enforcement" of the CSA. His decision called this application of the CSA "an unconstitutional exercise of Congress's commerce clause power."

The injunction allows WAMM to again plant marijuana on its acre of land in the Santa Cruz hills. Founder and director Valerie Corral called it "an incredible victory." She is pleased that they will be able to again cultivate the plants while their case proceeds.

The court found in the *Raich* decision that "the intrastate, non-commercial cultivation, possession and use of marijuana for personal medical purposes on the advice of a physician — is, in fact, different in kind from drug trafficking.... Further, the limited medical

use of marijuana as recommended by a physician arguably does not raise the same policy concerns regarding the spread of drug abuse."

"The cultivation, possession, and use of marijuana for medical purposes and not for exchange or distribution is not properly characterized as commercial or economic activity," the majority wrote. Therefore, "The CSA, as applied to the facts of this case, is unconstitutional under the commerce clause."

The Bush administration appealed the *Raich* decision to the U.S. Supreme Court on April 20. The court does not accept most such appeals and it is difficult to predict whether or not it will accept this appeal.

"We are disappointed but not surprised that Attorney General Ashcroft has chosen to ask the Supreme Court for what amounts to a license to attack the sick," said Rob Kampia, executive director of the Marijuana Policy Project, which supported the lawsuit. "This administration has waged a war against medical marijuana patients that is completely unrestrained by science, compassion, or sound legal principles."

"Conservatives should be appalled that the Justice Department is arguing that two patients and their caregivers, growing and using medical marijuana within California — using California seeds, California soil, California water, and California equipment, and engaging in no commercial activity whatsoever — are somehow engaged in interstate commerce." ▼



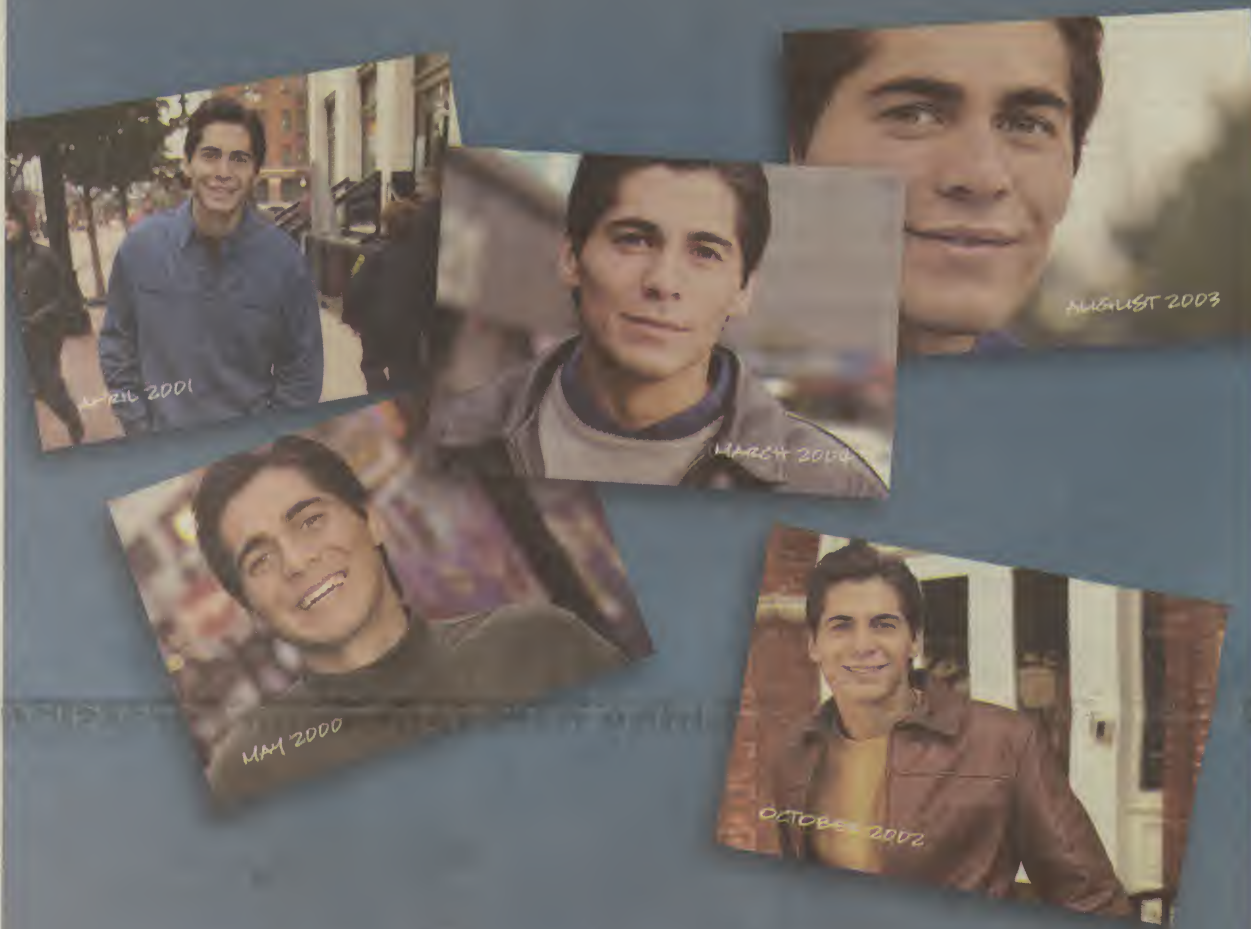
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AIDS agencies

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be here in the gay community after July 1."

According to Kathryn Bina, a CDC spokeswoman for the Center for HIV prevention, a predecisional site visit is a requirement for funding and all site visits have been done at this point.

"If you did not get one it would be unlikely that you would get funding. It is a competitive process; not everyone who is qualified will receive funding," Bina said. "Official notices will go out in three weeks or so for people who didn't receive funding. They will receive notice first."

As government funding for primary HIV prevention declines,

Stop AIDS officials see the Dining Out For Life event as a critical means of financial support. The agency is hoping to attract more than 8,000 diners to more than 75 participating restaurants in hopes of besting the \$110,000 it raised last year.

"We all have a responsibility to ensure that vital and innovative prevention programs continue to thrive for gay and bisexual men in San Francisco," said Weide. "Over the years, the Stop AIDS Project has proven itself to be the place where that happens. With growing financial support from individuals in the community that legacy continues."

At the Oakland agency, the center lost \$33,000 in Ryan White CARE Act funding this year, putting in jeopardy its ability to

maintain its programs. Through the dining out fundraiser, it hopes to raise more than \$50,000. Last year the agency successfully raised \$35,000 from its first dining out event in order to save a case manager position. Due to funding cuts from the county, the Oakland center had feared it would have to lay off the staff member, crippling its ability to serve clients.

This year the concern is not layoffs but saving its programs. With the success of last year's fundraiser, the center has doubled the number of volunteers for this year's event and expanded the list of participating restaurants. Agency officials are positive they will be able raise the needed funds so they do not have to cut programs.

"We are not looking at that yet and we haven't talked about what that would be," in terms of cuts, said Simona Fino, the center's events and volunteer coordinator. "We are hoping through this event and another special event coming up in November to make up for [the lost funding]. As for long-term strategy, we are not able to rely on government grants for funding anymore. In terms of AIDS, it is really hard to get funding these days and everyone is vying for the same funds."

Decade of funding

For the last 10 years, Stop AIDS has received funding directly from the CDC for its HIV prevention work with gay and bisexual men. Although attacked by conservatives in Congress and local AIDS gadflies, who have criticized the agency's workshops and questioned its methods, the agency has consistently received favorable and commendable reviews from federal health officials. The CDC has put forth programs created at the agency as models for the nation and stated in February 2003 that the project is using current, effective models as the basis for its work.

Its grant from the CDC is currently up for renewal at a time when the CDC's guidelines have shifted away from primary HIV prevention and following a highly publicized public health policy battle between the Stop AIDS Project and conservative members of Congress over the use of "obscene materials" and what Stop AIDS called "the auditing of gay men's sex lives."

Locally, health officials are not only concerned about Stop AIDS losing its funding. Collectively, San Francisco organizations had seven direct contracts with the CDC, and reportedly, only three have received provisional site visits. In Los Angeles, health officials said 15 agencies had contracts and six had received provisional site visits.

Health officials fear this could mean a 60 percent reduction in the number of contracts awarded directly from the CDC to organizations in California. They caution it is not clear if this also represents an overall funding cut for San Francisco and the state because award amounts have not been announced. However, the reduction in the number of agencies receiving direct grants does indicate that gaps in services are likely to occur, they contend.

The resulting funding gaps could affect those groups most at risk for HIV in the city and may be inconsistent with where the epidemic is and where it is going locally, according to city health data.

Israël Nieves-Rivera, co-chair the San Francisco HIV Prevention Planning Council, said once the CDC announces its decision, council members plan to work with health department officials and

local agencies to see what can be done to offset the loss to any services, especially for people who are HIV-negative. While the council does not allocate funding, it does provide guidance to DPH on what prevention programs should receive priority.

"We will have to work in close relationship with DPH to see what is the larger picture as far as how to make sure we can still provide services," said Nieves-Rivera. "The CDC's stance has always been the local planning council will have to take over the burden, so we will have to take a look at that picture and come up with different scenarios."

Reason for concern

There is ample reason for local agencies to be concerned they will not be funded under the new AHP initiative. When the CDC announced the plan last year, it warned community-based organizations that it would reduce the number of awards given out but increase the size of the awards granted. Tierney said if the CDC holds true to that promise, then it is understandable why only three agencies out of the six that were funded in the past and have applied again this year were visited in recent weeks.

"The truth of the matter is that CDC announced it would fund half as many programs as it did in the past but with more money to do services. In San Francisco we had seven in the past and, now at this moment, three have been interviewed," he said. "All of these folks who have applied have always gotten top ratings. Now all of a sudden they are not in the second round much less the final. That is a cause of concern."

Also, national AIDS groups have said that due to pressure from Republican lawmakers in Congress, the CDC is increasingly abandoning HIV prevention methods, that while seen as controversial by some, are proven to work. The result, they contend, is the agency is less likely to fund those programs repeatedly attacked by conservatives.

"The CDC has been so burnt by political pressure from Republicans they have become afraid of their own shadows and afraid to stand up for their own programs. They have given up and taken the least controversial approaches," said Terje Anderson, executive director of the National Association of People with AIDS, during an AIDS conference in San Francisco earlier this month. "If the CDC is not going to fund them, we have to figure out how to fund them."

In San Francisco the three agencies that have reportedly been visited by officials from the CDC are the Black Coalition on AIDS, the Asian and Pacific Islander Wellness Center, and the Urban Indian Health Board, an Oakland-based agency that plans to also serve clients within San Francisco.

API Wellness Center already received notice it was granted roughly \$1.15 million for capacity building within communities of color under the AHP initiative and is optimistic it will be awarded in the second round of grants. It has applied for \$500,000 to fund a three-tiered approach to HIV prevention, to do rapid HIV testing, prevention with positives, and what it calls a "popular leader approach" with people who are negative or of unknown status.

The agency received a site visit on March 22 and is hopeful it means it will be funded. Lance Tomas, the center's deputy director, said, "How good our chances are? I am trying to stay confident. I feel like the way funding, around all aspects of funding, we are get-

ting decreases in general so I have to keep my hopes high. I feel like we put forth a strong application and our site visit reflected that also."

Officials at BCA are also optimistic they will receive anywhere between \$400,000 and \$500,000 to fund a new program, called "Many Men Many Voices," to do HIV prevention specifically targeted at African American men who have sex with men.

CDC officials visited the agency at the end of March and BCA officials are hopeful it will be funded. Unlike Stop AIDS and several black AIDS groups on the East Coast and in the Midwest that have faced scrutiny, the BCA has avoided such confrontations. Daniel Hlad, the agency's communications director, said there is not as high a level of anxiety over the agency being funded.

"I think we are hopeful that they are recognizing the needs among the African American MSM community. We have as much of a chance as anyone else, though I wouldn't say we are confident," said Hlad. "For an organization like the Stop AIDS Project, which we have always been vocal about supporting, they have their own issues with the CDC. We haven't had a history with the CDC like they have had."

At the same time, BCA is also seeking other revenue sources not tied to government restrictions. It also has embarked on expanding its overall focus from solely AIDS to myriad diseases afflicting the black population, such as cancer, heart disease, and hypertension.

"One of the things we have done is taken a new tack to work with our community and combine HIV with other health disparities that affect the African American community. We want to reposition HIV as part of a broader concern about health among blacks," said Gil Gerald, the agency's development director. "Throughout the Bay Area, regardless of race or ethnicity, people are tired of hearing about HIV. We need to find new ways to talk about HIV."

New efforts

Faced with the very real possibility the CDC will opt not to award the agency a grant, Stop AIDS officials have implemented several new fundraising efforts since last fall. The agency recently received an unbudgeted \$30,000 grant from the San Francisco Foundation for its Positive Force program. Also, in December Stop AIDS launched the "Twin Peaks Giving Society" for those giving \$500 and above and has since grown that circle of support to 35 members with a goal of 60 members by June 30.

To date, the agency has raised \$200,000 in nongovernmental funds and is on track to exceed the budgeted amount of \$310,000 by more than \$50,000 through the organization's Dining Out for Life event tonight and a new event, "Wicked Boy from Oz" – a Tony Awards celebration on June 6.

"In light of repeated political attacks on the Stop AIDS Project and gay and bisexual men's sexuality, we have been working hard to diversify our funding sources and have been succeeding," said Weide.

Over 20 Castro area restaurants are taking part in the dining out event tonight. For a complete list of eateries, visit www.diningoutforlife.com or call (415) 575-0150, ext. 260.

For a list of East Bay locations taking part in the Oakland center's event, visit www.thecenteroakland.org or call (510) 282-0623. ▼



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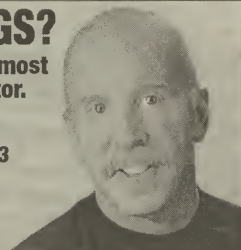
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12/02

Gay porn not affected by LA moratorium

by Liz Hightleyman

Because the gay porn industry adopted a mandatory condom policy years ago, it has been minimally affected by the current HIV scare in the heterosexual industry and the resulting moratorium on adult film production in Los Angeles.

On April 12, the Adult Industry Medical Health Care Foundation, which provides health services for the heterosexual porn industry, announced that actor Darren James had been infected with HIV after performing in Brazil. One of his co-stars, Lara Roxx, also was found to be infected.

AIM tests actors for HIV and other sexually transmitted diseases on a monthly basis, and most heterosexual porn companies require that talent produce a recent negative test result in order to work. The system was put in place after the last heterosexual porn HIV scare in 1998.

AIM uses the polymerase chain reaction test, rather than the standard ELISA antibody test, to detect the presence of HIV. PCR, most often used to monitor viral load, measures HIV genetic material in the blood. The window period for the PCR test is about seven to 10 days, compared with the three months or more it can take for the immune system to produce antibodies against the virus.

After James and Roxx were discovered to be infected, 14 performers who had worked with them, and an additional 39 who had worked with the first 14, were quarantined and voluntarily agreed to refrain from working until they had received two consecutive negative monthly HIV tests. A majority of heterosexual porn companies agreed to suspend production during this 60-day period, which will end in early June.

"Thanks to the cooperation of all the affected parties, we feel confident that this outbreak has been contained," AIM director Sharon Mitchell, herself a former porn actress, said in an April 22 statement.

Recent events have spurred government health officials to step up efforts to regulate the industry. On April 20, Los Angeles County

Health Director Jonathan Fielding asked the state's Division of Occupational Health and Safety's (CalOSHA) to investigate a company where James and Roxx had recently worked.

State law requires employers to take steps to reduce workplace hazards and mandates the use of universal precautions to curb the transmission of bloodborne pathogens. The law may not apply, however, to actors classified as independent contractors rather than employees.

On April 21, Los Angeles health officials served AIM with an emergency order to provide the legal names and medical records of the quarantined performers. AIM did so under protest. "We consider this a violation of our clients' medical privacy," said AIM board chair Ira Levine.

AIM contends that the adult industry's testing and monitoring system is effective, and that there is no need for government health authorities to step in.

"[T]he swift and complete response to the only outbreak to occur on our watch lends considerable credibility to our system of self-regulation," said Mitchell.

Only two of the estimated 200 Southern California heterosexual porn companies currently require condoms. Some industry representatives contend that such a policy could have unintended negative effects. A condom-only requirement would have "the certain impact of driving production underground and alienating performers from the health care system," Levine said at a press conference last week.

"The safeguards are already in place," wrote porn producer and *Hustler* magazine publisher Larry Flynt in an April 23 opinion piece in the *Los Angeles Times*. "They have worked for the last five years. Leave them alone, and they will continue to work."

Although a few gay porn companies produce "bareback" films, most began requiring condoms in the late 1980s.

"We've been practicing safe sex for years, it's nothing new to us," Terry Mahaffey, president of San Francisco-based Falcon Studios, told the *Bay Area Reporter*. "HIV

originated in the gay community, and we realized that we were at ground zero of the epidemic and had the ability to impact the behavior of our viewers."

Titan Media, also based in San Francisco, not only mandates condoms in its films, but does not knowingly hire actors who have previously appeared in films that portray unprotected anal sex.

The heterosexual industry remains reluctant to adopt similar policies.

"Gay porn is not the model because the situation is different," said a heterosexual porn actor and producer who goes by the name Talleisin the Bard. "Gays know they have to protect themselves, and the porn they watch reflects that," he told the *B.A.R.* "HIV and AIDS have not yet made deep inroads into heterosexual society. In heterosexual society, condom use is not the norm."

Some heterosexual porn producers have expressed concern that implementing a safe-sex policy could negatively impact their bottom line.

"Market testing - and conventional wisdom - tells us that films that feature actors wearing condoms don't sell," Flynt wrote in his recent opinion piece.

But Titan Vice President Keith Webb said his company has been financially successful with a condom-only policy. "We've shown that profit and protection can go hand in hand." ▼



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Bill Boeddiker, left, and Bob O'Halloran, owners of the Parker Guest House, were among those honored Sunday, April 25 at the AIDS Emergency Fund's 22nd annual awards event. The men, who are business and life partners, host the popular fall luncheon benefit that has raised thousands of dollars for the agency. Others who were recognized for their fundraising on behalf of AEF included the Skywalkers, employee volunteers at Lucasfilm; the students of Head Royce School in Oakland; Ren Davis Phoenix, a member of the city's leather community; and Mike Ostfeld, who's raised funds through the raffles at the Edge Basket contests that were matched by his employer, *Reader's Digest*. AEF Executive Director Mike Smith said Sunday's event raised about \$92,000 for the agency.

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Gay marriages

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same-sex couples with respect to marriage would be premature and could permanently deprive those couples of their constitutional rights."

They also argued that Lockyer has not requested a decision on the validity of the marriages until the court rules if the same-sex nuptials violate California's family code, which defines marriage as a union between a man and a woman. Instead, they said the case solely involves the legal question of whether he mayor and county clerk had the authority to marry those couples.

As for the validity of the marriages, the city attorneys argued in their brief that, "At the very least, the attorney general has not prayed for such relief in his petition, and such relief would be beyond the scope of the pending writ. This court should not reach out and decide an issue it has not been asked to decide at this juncture."

AG fires back

The attorney general's office fired back Monday, April 26 in a letter to the court, stating the city is trying to "unilaterally redefine marriage" while at the same time arguing the Supreme Court "is powerless to reaffirm the law." The letter states that not only does the court have jurisdiction over the legality of the marriage licenses but Lockyer, "as chief law officer of the state," has standing to ask the court to rule on the matter.

Herrera, writes Lockyer's office in its letter, is confusing "what is a simple and fundamental matter within this court's jurisdiction:

that same-sex unions, while worthy of recognition and respect, do not fall within California's statutory definition of marriage. There are no same-sex marriages to nullify, and no due process rights denied, because the very definition of marriage does not include these partnerships."

Lockyer, in a brief filed Wednesday, April 21, asked the court not only to rule that the marriages are invalid, but to to refund all fees collected by the city from the same-sex couples. Lockyer, who is said to be eyeing a run for governor in 2006, made a point of stating that he does not oppose the gay marriages on moral grounds, merely on legal terms.

"The attorney general readily acknowledges that the couples who exchanged vows in the San Francisco ceremonies likely have strong, committed, and loving relationships worthy of the state's recognition and respect," wrote Lockyer's office in its letter to the court. "Nevertheless, California law provides, in unequivocal terms, that only marriage between a man and a woman is valid in California."

The court had ordered city officials to defend the validity of the marriage licenses on April 14, asking for an answer to be filed by April 21.

According to Herrera's office, the high court requested the supplemental briefing in the event that it decides that the mayor and county clerk overstepped their authority in issuing licenses.

Attorneys for gay rights groups had suggested that the court would not take up the issue of the licenses' validity because the couples were not parties to the lawsuit. Instead, they argued the issue would be left up to the lower courts, where the city and same-sex couples are suing the state on constitutional grounds. Newsom has repeatedly said he expects the city to win that case.

Tamara Lange, an attorney with the American Civil Liberties Union of Northern California, said the court's request for the city and state to address the validity of the marriages does not mean the court plans to invalidate them. Instead, she argued the court asked for the briefings after receiving amicus filings by married couples.

"I think the court was just giving the parties a chance to brief it

so it has a full record before it. It is not at all clear how the court is leaning on this issue," she said.

In addition, the ACLU in its filing to the Supreme Court asked the justices to delay deciding on the matter until lower state courts rule on the issue of whether restricting marriage to only heterosexual couples violates California's constitution. Those cases have now been stalled after Lockyer asked the court's judicial council to combine all five cases now before the lower courts. While a judge has been assigned to review Lockyer's request, no decision has been made.

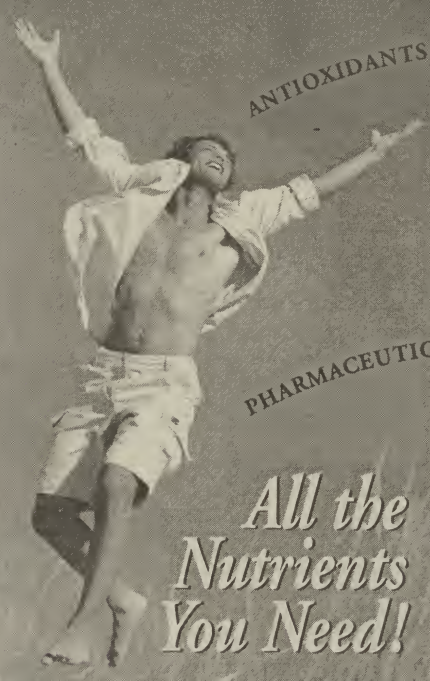
Lange added that she felt the recent Oregon ruling in favor of recognizing those gay marriages already performed would impact the California justices' eventual decision. She added, however, that the question most likely will not be addressed before the cases involving same-sex marriage now in lower courts are heard and move to the Supreme Court.

"I hope both courts [in Oregon and California] will recognize, as the Massachusetts court already has, that this discrimination in marriage is unconstitutional," said Lange.

In responding to the court's briefing request, Herrera referred to it as "not unusual" given that amici in the case have raised questions about the effect a decision regarding municipal authority will have, if any, on the validity of licenses.

"We don't believe that today's order indicates one way or the other how the court will ultimately rule. We are convinced that marriage licenses issued to same-sex partners here in San Francisco are valid, and will remain legally valid even if the court decides against us on the question of mayoral authority," Herrera said in a statement released last Wednesday, April 14. "In our view, the court should not hold same-sex marriages void unless and until it concludes that California can constitutionally discriminate against same-sex couples."

Herrera added, "If in a later case, the Supreme Court ultimately decided that California's constitution permits discrimination and unequal treatment, it may then decide that these marriages are voidable, but that would be a sad day for all of us." ▼



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Cirque gymnast

◀ page 1

will be applied to the performance positions as well.

"All levels will be open to someone with HIV, including the top performance positions," she said.

Finally, Cirque must keep its records open to EEOC inspection for two years. Menard said the company had no objection to that provision, and reiterated that Cirque had cooperated fully throughout the EEOC investigation and mediation.

Cusick filed his EEOC complaint last July, after he was fired shortly before he was to begin performing for the Las Vegas-based show *Mystere*. Although the company's own doctors had cleared him to safely perform, Cirque management told Cusick that because he has HIV he is a "known safety hazard" and the company would not continue to employ him.

Following several months of investigation, the EEOC found that there was "reasonable cause to believe that [Cirque du Soleil] discriminated against [Cusick] when it discharged him because of his

disability, record of disability, and being regarded as disabled." The EEOC then directed a mediation, which led to last week's settlement.

The San Francisco Human Rights Commission launched its own investigation of Cirque du Soleil last year when the company's *Alegria* show was being performed here. Late last month HRC announced that it had completed successful negotiations with the company, and that Cirque "now agrees that all positions at Cirque du Soleil, including acrobats, are open to people with HIV." HRC praised Cirque management for being willing to "change their minds and overturn their discriminatory policies."

Cusick, who lives in Maryland, said in a statement that he would not be returning to Cirque.

"I wish none of this had ever happened," he said. "But if it had to happen I'm glad it ended with such a strong settlement that will impact other companies."

"I look forward to opening a new chapter in my life."

Menard said the company wishes nothing but the best for Cusick.

"We do hope Matthew can develop new dreams. We do wish him well," she said. ▼

OBITUARIES

LGBTI Health Summit proposals due soon

by Liz Highleyman

The second Lesbian, Gay, Bisexual, Transgender, and Intersex Health Summit will take place August 25-29 in Cambridge, Massachusetts. Organizers are now seeking proposals for presentations dealing with all aspects of LGBTI health; the deadline for submissions is Monday, May 10.

"Health encompasses many realms: physical, spiritual, emotional, social, economic, vocational, and many other aspects of how we heal each other and ourselves," summit organizers stated. "It also includes taking responsibility for ourselves, our loved ones, our community, and advocating for social parity."

This summer's conference will cover a wide spectrum of health issues. Some of the many topics organizers hope to address are tobacco use in LGBTI communities, extending health and prevention efforts to same-gender-loving men of color who may not identify as gay or bisexual, the role of the Internet in shaping identity and community, nontraditional relationships and family arrangements, caring for LGBTI elders and empowering queer youth, the

links between substance use and gay men's health, and educating the medical community about surgical intervention for intersex individuals.

Emerging out of series of Gay Men's Health Summits that began in 1999, the first inclusive LGBTI Health Summit took place in Boulder, Colorado in August 2002. At that meeting, participants decided to hold inclusive summits every other year, alternating with community-specific gatherings.

Since the last summit, the queer community has celebrated some major victories, including the repeal of sodomy laws and victories around same-sex marriage. At the same time, it faces some new health-related concerns, including challenges to funding for federal research on sexuality and HIV, an apparent rise in sexually transmitted diseases among gay men, and increased media visibility – and stigmatization – of African American men on the "down-low."

The program committee welcomes proposals addressing any area of LGBTI health, including holistic health, community organizing and political activism, research, and skills-building. In addition to traditional workshops, the summit will include daylong pre-summit institutes on August 25, plenary sessions, roundtables, discussion groups, and entertainment.

All interested LGBTI activists and community members, health professionals, researchers, policy-makers, and allies of all genders and sexual orientations are welcome. At previous summits, attendees have been asked to broaden their horizons by attending presentations by and about groups other than their own.

Prospective presenters should provide a session title, the names and a one-sentence bio for presenters, a brief description of session content and format, and the target audience. Most workshops sessions will be an hour and half. Interactive sessions are especially encouraged. A proposal submission form can be found on the summit Web site at www.healthsummit2004.org; the form may also be used to propose pre-summit institutes.

For more information (including registration and hotel reservations) or to volunteer, visit www.healthsummit2004.org or contact summit coordinator Thomas Lewis at (617) 482-9485 or tlewis@jsi.com.

William "Bill" L. Gately
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be missed.

Please join us for a Celebration of Life to be held on Sunday afternoon May 2nd, from 1 p.m. to 3 p.m. at Calvin's home, 4145 19th St. San Francisco. (415) 863-5195.

Christopher Allan Goad



On April 15, 2004, Christopher Allan Goad peacefully passed away. He is survived by his partner Michael Kolanski, mother Bunny Rust, Claude Rust, who Chris loved as father, sisters Cecelia Otten-

weller and Katie Giles, brother John Goad, and numerous friends. He was 35 years old.

Born on February 5, 1969 in Baltimore, MD, Chris spent most of his childhood and teenage years in Katy, TX before moving to San Francisco in the early '90s. Achieving many certifications as a Personal Trainer, Chris worked independently in a majority of gyms in San Francisco, which led him to the Bay Club in 2000, where he helped develop

the IMPACT program which focuses on cancer and exercise.

A celebration of Chris' life will be held Saturday, May 22, 2004 from 2 p.m. to 5 p.m. in San Francisco. Please email chrisgoadmemorial@yahoo.com for location and R.S.V.P.

Chris was very passionate about the IMPACT program and wrote a manual on cancer and exercise. A fund has been set so we may realize Chris' goal of publishing the manual. In lieu of flowers, please send your contributions to: The Private Bank of the Peninsula, c/o Christopher Goad Memorial Fund, 505 Hamilton Avenue, Suite #110, Palo Alto, CA 94301

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization – and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

LGBT college scholarships awarded

by Liz Highleyman

The eQuality Scholarship Collaborative last week announced that it has awarded college scholarships to 13 Northern California youth who have demonstrated a commitment to LGBT equality.

The collaborative was started in 1989 by PG&E's LGBT employee association, now called PG&E PrideNetwork. The following year, the Gay, Lesbian, and Straight Education Network joined the effort. Other partners this year are Genentech's Out and Equal employee group; Kaiser Permanente's KP Pride; Gay, Lesbian and Bisexual Employees at Schwab (GLOBES); and Out and Equal Workplace Advocates.

Since its inception, the program has granted more than \$125,000 in scholarship money to more than 100 high school students who have demonstrated leadership in the area of LGBT equality and civil rights.

"This year the winners are quite an eclectic bunch," said Tim Bishop of Out and Equal. "None go to school in San Francisco.

Many of them come from very remote parts of Northern California, where you might not expect LGBT activism to flourish."

The 2004 scholarship recipients are Christian Duncan, a newly out transgender student from Milpitas High School; Dorsi Bonner from Marin Academy in San Rafael, the daughter of a civil rights attorney; Christopher Dotson, the top-ranked student at St. Vincent De Paul Catholic High School in Petaluma; Sophia Simon-Ortiz from Berkeley High School, who works with OutLoud radio; Katrina Kershner and Alexander Smith, both from Placer High School in Auburn; Laura Cherkas from San Marin High School in Novato; Anna Mattinson from Analy High School in Sebastopol; and Kelly Muscolo from Acalanes High School in Lafayette.

Jeff Manassero, Steven Shear, Alexia Staniotes, and Kyle Van West also received scholarships, but did not sign waivers to release biographical information.

In addition to its own awards, the collaborative also administers a scholarship funded by the Permanente Medical Group and selected by KP Pride for a medical

student attending school in California or a California resident attending medical school elsewhere in the United States. This year's winner is Peter Dell.

"It's good to know there are organizations that recognize students' ability beyond their grades," said collaborative co-chair David Stevenson, a member of PG&E PrideNetwork. "Our focus is what students have done as leaders in service to the LGBT community."

The collaborative will host an awards ceremony honoring recipients on Friday, May 7 at the LGBT Community Center, 1800 Market Street, in San Francisco. A no-host bar will open at 6 p.m., with dinner and awards to follow at 7. Tickets are available to the public for \$75.

"We'd love to have more community involvement," Stevenson emphasized.

To reserve a ticket, send a check to GLSEN-SFEB, c/o Equality Scholarship Collaborative, P.O. Box 191311, San Francisco, CA 94119-1311.

For more information about the scholarship program or the award ceremony, contact eQualityScholarship@planetoutcast.net. ▼

fornia voters have shown for medical marijuana, and the active leadership that conservative Californians such as Representative Dana Rohrabacher (R) and former Reagan aide Lynn Nofziger have taken on the issue.

"I've been a longtime supporter of Barbara Boxer. She's always been very nice, and she's always been very clear that she is not going to do anything" on this issue, said Santa Barbara physician David Bearman. That was one of the reasons he has decided to support the Libertarian candidate for the Senate, Judge Jim Gray, who has made ending the drug wars a major issue in his campaign. ▼

NORML

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Piper. The broad scope means that the law would be enforced selectively, he pointed out. The target now is rave events, he said, "but tomorrow it could be gay circuit parties, or hip-hop clubs, whatever it is that the U.S. attorney and local law enforcement dislikes."

"Almost any Democrat that we are talking to will say, 'Yes, yes, yes [lack of access to medical marijuana] is a terrible thing. But we can't focus on that right now,'" said Californian Marsha Rosenbaum.

Liberal California Senator Barbara Boxer (D) was singled out for particularly harsh language for her lack of support on these issues.

"There is a choice to be made," MPP's Fox said. "I'm a Democrat and want them to be in control. But at the same time, Barbara Boxer is completely useless, she is worse than some people who are honestly opposed to this. She won't even cosponsor a bill to protect her own state. So, she needs to be taught a lesson. You guys in California should do everything in your power to wake her up."

Boxer's inaction is even more difficult to understand, advocates said, given the support that Cali-



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Pooling around

Water polo makes a bigger splash

by Jim Provenzano

Once considered the roughhousing brats of the GLBT aquatics community, lesbian and gay water polo has grown up, and the sport's series of tournaments make for serious competition.

This weekend, San Francisco's Tsunami Polo hosts Tsunami de Mayo, a two-day tournament in Moraga, and "Splish," a fabulous party on Saturday, May 1 at Studio Z in San Francisco.

How do water polo tournaments attract a dozen teams from North America? Friendly rivalries help keep team competition spirited, despite the occasional lapses

in decorum. Water polo's rough-play is often underwater, unseen by fans and, sometimes, referees. Players tell a variety of tales of surreptitiously grabbed Speedos and yanked limbs.

All competing teams are members of International Gay & Lesbian Aquatics, the governing body of GLBT swimming, whose annual event has drawn formidably large teams like San Francisco's Tsunami, the Washington, D.C. Wetskins, and a fledgling new squad from Salt Lake City.

Water polo's first inclusion at an IGLA championship in 1987 in San Diego, California was merely an exhibition match. Over the next several years, polo games were played after the day's other

aquatic events. IGLA '96, in Washington, D.C., marked a turning point for IGLA polo. Games were held at a separate venue from the swimming competition, allowing organizers to hold matches all day long.

Despite its egalitarian membership recruitment, the sport does lend itself to a sexy image, particularly among the ranks of West Hollywood's WH₂O squad. Possibly one of their most photographed moments was their victory at Gay Games VI in Sydney, when the squad sported fabulous floral print Speedos.

But they're not just pretty boys and girls. One of IGLA's oldest water polo teams, WH₂O holds the most IGLA championship titles of any team, making for a winning mix of fun, fashion, and fierce competitiveness.

Julie Wolff captains West Hollywood's women's team. "We've been playing high schools and other masters teams, in open leagues, and a women's league with [University of California] Irvine Masters," said Wolff. "We also scrimmage with men's teams." Two women have to be in the water at all times for a team to be truly coed.

Wolff noted that smaller, lighter balls are used for women-only matches. "For passing and shooting, you can really feel the difference," she said.

Like many California natives, Wolff attended a high school that offered water polo as one of its sports. In collegiate divisions, she said, most teams are still from the West Coast.

"Even in my senior year, there were only 12 non-West Coast teams," she said. "But there's been a big surge. Title IX helped women get into water polo." Wolff cites UCLA, Stanford, and Loyola among universities now offering full scholarships to women.

Among gay teams, the Seattle Otters was originally formed in 1990 as a women's team to compete at Gay Games III, held in Vancouver, B.C. The Otters became a coed team in 1992, when they hosted that year's IGLA tournament.

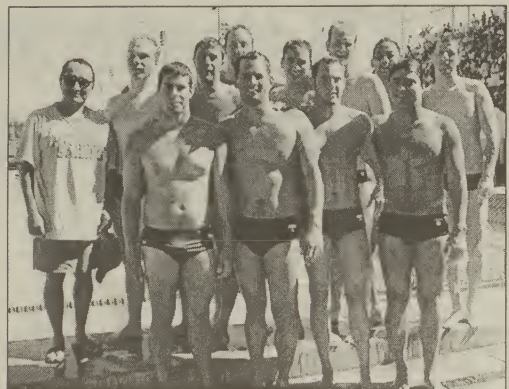
Between renting pool time and hiring coaches, tournaments and practices don't come cheap. Most teams borrow goal cages, which can cost up to \$2,000.

And since most players have college degrees, it's no surprise that water polo's skills require both brains and brawn.

"It's very analytical," said WH₂O's Wolff. "It's like a game of chess: to see where you're going, and what your opponent's next move will be."

Clubs have also spread their fan base through a diverse array of amusing social fundraisers, like this weekend's Tsunami de Mayo two-day tournament. Parties offer competitors from six cities ample schmooze time out of the pool.

Tyler Schnobelen, Tsunami Polo president, has enjoyed three years with the team. As a teen in Iowa, he played "jungle ball," an informal version of water polo. A fencer at Yale who only swam recreationally, he said he finds the team environment an enjoyable challenge. Tsunami now has three teams, ranked according to skill level. "Our intention was to break it down, and make an A team



The Tsunami Polo A-Team hosts "Tsunami de Mayo" this weekend.

that's really an elite squad," said Schnobelen.

Doug Fadel, who played competitively in junior high and high school, said that about 40 people have expressed interest in his new Salt Lake City team, Queer Utah Aquatics Club. With about 5 percent women, and a few straight players and coaches, QUAC takes all comers, and hopes to attend this fall's IGLA championships in Fort Lauderdale, Florida, October 7-10.

"We will probably go to Chicago for Gay Games VII," said Fadel. "However, two years is beyond our planning at this time."

Polo players also participate in IGLA's notoriously hilarious Pink Flamingo water ballet competition.

IGLA 2003, held at Stanford University's facilities last August, not only broke even financially, but also made a profit, which Tsunami Polo shared through donations to local charities.

"You begin with a drive for competition and fitness," Tsunami's Schnobelen said. "But what you happen into is this great group of people who wouldn't necessarily connect for different reasons. We have artists, CEOs of companies; the social environment is really compelling."

The third annual Tsunami de Mayo Invitational Water Polo Tournament will be held at the Soda Aquatic Center, at Camplindo High School, 300 Moraga Road, in Moraga (approximately 40 minutes from downtown SF), Saturday, May 1, starting at 9 a.m. and Sunday, May 2, until 3 p.m. For info, call (925) 376-6597. To view and download a map, visit www.tsunamipolo.org.

Admission is free. Come on out, join the fun, and support the players! Come watch 12 water polo teams from the local area and throughout the U.S. compete.

As a special treat, the SF Tsunami synchronized swim team will be making its first public appearance and performance just before the championship game on Sunday.

Pool party

SF Tsunami Water Polo will host Splish at Studio Z, 314 11th Street, in San Francisco this Satur-



Richard Lum, right, and an unidentified polo player at a recent event.

day, May 1, from 10 p.m. to 2 a.m. Tickets are \$10 in advance and \$15 at the door - 21 and older w/ID only. Info: (415) 252-7666.

Join SF Tsunami Water Polo and water polo teams from across the country for a night of tasty cocktails and delicious music, served up by DJs Ryan Bazeley and Jason G.

For the Cinco de Mayo theme, Studio Z will be offering \$2 margaritas the first hour and \$3 the rest of the evening. The first 200 people to buy tickets in advance will receive an exclusive "Splish" CD, mixed by Ryan Bazeley and Jason G. Anyone who was at last Splish party at Studio Z knows this is an event not to be missed.

All funds raised go to SF Tsunami Water Polo team in preparation for the 2004 International Gay & Lesbian Aquatics championships to be held in Fort Lauderdale later this year.

For more info, visit: <http://www.tsunamipolo.org> <http://www.igla.org> <http://www.tnya.org> <http://www.otterpolo.com> <http://www.wh2o.org/polo.htm>

Beer run

The San Francisco Track & Field Club is having a fundraiser beer benefit at the Lone Star on Sunday, May 2, at 3 p.m. Enjoy food and a raffle of special prizes as well as the beer benefit.

Run around Sue

May 9 is the date of the next Bay Area Distance Runners' half marathon. Registrations are already rolling in and you don't want to be left behind. Race applications are available on the BADR Web site. Also, they need volunteers to help make the race safe for participants, so if you can volunteer or participate, go to <http://www.sfbadr> to get a registration form.

Run with pride

The LGBT Community Center has been selected as one of the beneficiaries of the 25th annual Pride Run. The course is a USATF-certified and sanctioned 5K and 10K course. Why not run along with other GLBT folks?

Yan Liu of the Pride Run committee reminds us that the Pride Run will be on Saturday, June 26, 9 a.m. in Golden Gate Park. The start and finish are at the South Polo Fields off Kennedy Drive. The course through the park is paved and runs through gently rolling hills. Participate in this wonderful and fun event. For more information visit <http://priderun.sffrontrunners.org>.

Chicagogoing strong

Continued developments for 2006: Chicago Games Inc. announced the addition of flag football, rugby, dance sport, and darts to events at Gay Games VII in July 2006.

next page ►

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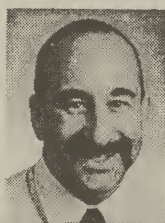
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CLASSIFIEDS

Araujo trial

◀ page 3

arrived at the Merel house in the company of Cazares and Magidson, who had seen her walking in a nearby street with a beer.

"They asked her what she was doing. She said she wanted to party and they brought her back to the house," Nabors said.

Nabors described Araujo as "attractive and flirtatious" that night as the group drank beer and smoked marijuana in the garage of the Merel home. But Nabors said he brought up Araujo's gender with Cazares.

"Could this bitch be a man, or

something like that," Nabors recalled he said.

Lamiero asked him why he brought up the topic.

"When I was sitting at the dining room table I remember looking at her and something struck me funny. Something popped into my head," Nabors said. ▼

A fund has been set up for Araujo's family members to ease the financial hardship they've endured since her death. Contributions to the Gwen Araujo Memorial Fund may be made at any Bank of America branch using account number 10598-05854.

Sheehy

◀ page 3

he tapped the late Dick Pabich as his first unpaid AIDS czar, the policy role then became a paid position with Bill Barnes, currently an aide to Supervisor Chris Daly, and Mike Shriver, who took a medical leave of absence from the job in the fall of 2001, assuming the role.

While the administration has yet to officially offer Sheehy the job, Sheehy has had a preliminary conversation with Newsom about taking on the position. The mayor is expected to have a longer sit-down interview with him as soon as the vetting process is completed.

"I would be honored to serve the mayor. He indicated he was interested in me serving in this position. It was a passing conversation," said Sheehy, who was a member of the mayor's transition team that looked specifically at health policies. As part of that report, written with input from members of Survive AIDS, Sheehy

had recommended that the mayor maintain an AIDS czar.

"They asked for my resume and I have given them my resume. I have sat down with Steve Kawa and Joe Caruso to talk about a structure so it can work," he said.

Due to the city's budget problems, the mayor has determined the role will be unpaid, and Sheehy said he has told the administration he does not want to be the mayor's media spokesman on AIDS and HIV policies. Instead, he sees the role as being a confidential adviser to the mayor.

In addition, he does not want to leave his job with UCSF to take on the role. "It has to have a structure so it doesn't take up so much time it takes away from my day job," he said. "It is not going to be set up at a level where it is going to be making decisions on specific funding proposals, rather it will advise the mayor on policy."

A final decision on naming Sheehy to the post is expected sometime in May. ▼

Dan Savage

◀ page 4

and apologists for the risk-takers."

To combat the problems of risky behaviors, Savage said prevention messages need to revert back to what gay men were told in the 1980s: "Have more sex with less people, don't sleep with someone who has AIDS, too much sex is bad for you, and too much sucking dick is bad for you."

Now, he said, "the message is it does not matter how many people you have sex with but how you have sex with those men. That is a lie that gay men want to hear."

And as for supposed condom fatigue among gay men, Savage said, "We just have to suck up and use condoms and stop whining about them."

Unlike at his other talks, where chairs have been thrown at him, Savage found the San Francisco crowd, while not completely agreeing with his positions, thankful for him being provocative and addressing normally taboo topics among gay men.

"When I have multiple partners I am looking for a partner. I don't like to denounce those of us

who have many partners," said Hank Wilson, a longtime AIDS activist who is HIV-positive.

Savage, who has a boyfriend but is not monogamous, responded, "There is a middle ground. I am against insane promiscuity. I am against insane levels of multi-partnerism."

Some questioned why he does not focus more on federal officials and policies that many in HIV prevention say prevent them from implementing successful methods. When asked about the Centers for Disease Control and Prevention's new Advancing HIV Prevention initiative, Savage appeared unaware of the new policy.

"Why don't you focus on the CDC and governmental funding?" asked Mike Shriver, an AIDS activist and former AIDS czar under Mayor Willie Brown. "What does prevention for positives look like for you?"

Savage admitted he was stumped by the question. Although he said instead of relying on governmental funds, agencies need to raise their own money.

"Let's get off the federal tit. The first AIDS agencies were all volunteer. They had no money," said Savage. ▼

football back in the Games. We've all worked very hard to bring the sport back into prominence within the gay community."

Stop by usually sunny Dolores Park each Saturday at 11 a.m., or visit www.sfschocwaves.com.

For info on Gay Games VII updates, visit www.chicagogamesinc.com. ▼

I'm off to find some queer darts players. Until then, visit www.sportscomplex.org.

Sports Complex

◀ page 18

"That sounds like great news," said Darrel Bayani, organizer of the San Francisco Shockwaves flag football team.

Bayani said the possibility of moving that year's Gay Super Bowl to Chicago already has been discussed. "I'm sure the news of flag football being officially added to the Chicago Games will make it a definite thing. I'm glad to see

BAY AREA REPORTER
CLASSIFIEDS

LEGAL NOTICES

REQUEST FOR QUALIFICATIONS

Contracting Opportunity: Property and Business Improvement District Consultant
Western Addition, San Francisco, California.

The San Francisco Redevelopment is seeking Statements of Qualifications from experienced property and business improvement district firms to provide consulting services related to the potential establishment of a Property and Business Improvement District (IP-BID) in the Western Addition Redevelopment Project Area A-2.

Pre-submittal meeting for prospective consultants: 10:00 a.m., Friday, May 7, 2004, at the Fillmore Jazz District Promotions Office located at 1286 Fillmore Street, San Francisco, CA.

Statements of Qualifications Due: May 21, 2004

For a Request for Qualifications (RFQ) contact:

Denise Blades, Development Specialist at (415) 749-2438 or

Denise.Blades@sfgov.org

San Francisco Redevelopment Agency

770 Golden Gate Avenue, San Francisco, CA 94102

The RFQ is also available on the Agency's web site at www.sfgov.org/sfra.

DEPARTMENT OF PUBLIC WORKS (DPW)

DPW invites you to join the Adopt-A-Street Program! Adopt-A-Street is a partnership between the City and its merchants and residents. The program is simple: groups or individuals agree to adopt a street or an area and take responsibility for keeping it clean.

When you sign up for the program, you will receive some supplies, such as a broom, trash bags, and gloves from the DPW to fulfill your obligation. Additionally, the Department can provide you with graffiti removal supplies and/or matching paint to remove the graffiti in your neighborhood.

The Adopt-A-Street Program creates a cleaner more pleasant environment for everyone who lives, works and shops in adopted areas. The program strengthens community ties as neighbors and merchants work together to keep San Francisco clean. For more information, please call us at (415) 98-ADOPT or visit our Department of Public Works website at sfdpw.com. Together we can improve the cleanliness and therefore quality of life in San Francisco!

SAN FRANCISCO HOUSING AUTHORITY REQUEST FOR BIDS

Solicitation No: 03-620-IFB-004

The San Francisco Housing Authority will receive sealed bids for the Sunnysdale Preschool ADA Compliance Work at CAL 1-3, Sunnysdale, located in San Francisco.

Contract Documents, including Drawings and Specifications are on file at San Francisco Housing Authority's office located at 1815 Egbert Avenue, Suite 300, San Francisco, California, and will be available for inspection or issuance on or after April 5, 2004.

A processing fee of \$35.00 (non-refundable) will be required for each set of documents. All payments must be in the form of CERTIFIED CHECK, CASHIER'S CHECK, or COMPANY CHECK payable to the SAN FRANCISCO HOUSING AUTHORITY. CASH OR PERSONAL CHECK WILL NOT BE ACCEPTED.

On Tuesday, May 4, 2004, at 10:00 a.m., a site inspection will be held at the Housing Development. Prospective bidders will meet at 1625 Sunnysdale Ave., in San Francisco. A pre bid conference will follow the site inspection to discuss any questions relating to this work.

Bids will be received until 2:00 p.m. (PST) and read aloud on the date of May 13, 2004. Questions regarding this solicitation for bids may be directed to Francis Eng, Senior Project Manager, at (415) 715-3267.

Contact Carolina at (415) 715-3171 for Contract Documents.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SONOMA
ORDER FOR PUBLICATION OF SUMMONS (MARRIAGE)

CASE NUMBER: 23174

Regarding the Marriage of Sandy La Chanthavy, petitioner and Xie Rizhen, respondent. IT IS ORDERED that the service of said summons or citation in this action be made upon respondent, Xie Rizhen, by publication thereof in The Bay Area Reporter a newspaper of general circulation published at San Francisco County, California, hereby designated as the newspaper most likely to give notice to said defendant; that said publication be made at least once a week for four successive weeks.

IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, post-paid, directed to said defendant, respondent, or citee if his address is ascertained before expiration of the time prescribed for the publication of this summons or citation and a declaration of this mailing or of the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. Dated March 15, 2004. Arnold D. Rosenfeld, Judge/Commissioner of Superior Court. Superior Court of the State of California, County of Sonoma

APR 8, 15, 22, 29 2004

STATEMENT FILE A-0275017-00

The following person(s) are doing business as: Sustainable Solutions 43 Russell St. San Francisco, Ca. 94109. This business is conducted by an individual signed Scott Edmondson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-02-04. The statement was filed with the City and County of San Francisco, Ca. on 04-02-04.

APR 8, 15, 22, 29 2004

STATEMENT FILE A-0275042-00

The following person(s) are doing business as: CCS Construction Coordination 230 California St., Ste. 508 San Francisco, Ca. 94111. This business is conducted by a general partnership signed Marek Slosar. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-01-04. The statement was filed with the City and County of San Francisco, Ca. on 04-02-04.

APR 8, 15, 22, 29 2004

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: A-0269654-00

The following person(s) have abandoned the use of the fictitious business name known as: Gazza Restaurant. Located at: 637 Larkin St. San Francisco, Ca. 94109. This business was conducted by an individual signed Norman Ng. The fictitious name referred to above was filed with the City and County of San Francisco, Ca. on 09/04/03.

APR 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0274524-00

The following person(s) are doing business as: Pink Kat Productions, 4096 17th St. #204 San Francisco, Ca. 94114. This business is conducted by an individual signed Kathleen Amendola. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 03-16-04. The statement was filed with the City and County of San Francisco, Ca. on 03-16-04.

APR 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0274569-00

The following person(s) are doing business as: AK Meats 2346 Clement Street San Francisco, Ca. 94122. This business is conducted by a limited liability partnership signed Spiros Johnson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 03-17-04.

APR 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0275114-00

The following person(s) are doing business as: Mr. E's Custom Design 1592 Union St. #254 San Francisco, Ca. 94123. This business is conducted by an individual signed Erin Baker. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-06-04. The statement was filed with the City and County of San Francisco, Ca. on 04-06-04.

APR 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0275246-00

The following person(s) are doing business as: Tech4nets 2230 Balboa St. San Francisco, Ca. 94121. This business is conducted by an individual signed Rick Nguy. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-12-04. The statement was filed with the City and County of San Francisco, Ca. on 04-12-04.

APR 8, 15, 22, 29 2004

City and County of San Francisco
Department of Human Services
Request for Qualifications # 282
Dear Potential Applicant:

The City and County of San Francisco's Department of Human Services (DHS) seeks an individual to provide liaison services to clients who perform work assignments as an employability requirement in the Departments County Adult Assistance Programs (CAAP) and/or Food Stamp Program. CAAP includes the Personal Assisted Employment Services (PAES), Supplemental Security Income Pending (SSIP), General Assistance (GA) and Cash Assistance Linked to Medical (CALM) programs. The liaison will investigate, respond to, and assist in resolving concerns or conflicts between CAAP participants, city agencies and community based organizations where work is performed as a community service in exchange for public assistance. An RFQ packet may be picked up at SFDHS, Office of Contract Management, 1650 Mission Street, Suite 300, on or after Tuesday, April 20, 2004. Office hours are from 8:30 AM to 5 PM. RFQ packets will also be available on the Internet at <http://www.sfgov.org/ocal/purchasing.htm> click "BIDS and Contracts Database", then the "Consultants and Professional Services" link and look for RFQ #282.

For further information, call Esperanza Zapian at (415) 557-5657. Due date for responses is May 21, 2004 at 3:00 PM. NO EXCEPTIONS

04/29/04

CNS- 666854#

BAY AREA REPORTER

PUBLIC NOTICE

Coffman Pool at Herz Playground
This constitutes notice under California Civil Code Sections 987 and 989 (California Art Preservation Act) of City and County of San Francisco's intent to demolish a wall containing a mural by Meera Desai, Barry Hazzard, Monica Henderson, Julia Baier, Rene Strong, et al., titled "Life Under Water", at the Coffman Pool in Herz playground located at Visitation Avenue and Hahn Street. The existing building will be demolished in entirety to make way for a new pool building. Any questions should be directed to Tony Leung, Recreation and Park Department, at 415.581.2543 by May 31, 2004.

04/29/04

CNS- 666394#

BAY AREA REPORTER

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 04-541252

In the Matter of the Application of Kristy Ann Kosach for Change of Name. The application of Kristy Ann Kosach for change of name, having been filed in Court, and it appearing from said application that Kristy Ann Kosach has filed an application proposing that his/her name be changed to Kristy Ann Wellen. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 25th day of May at 9:00am of said day to show cause why the application for change of name should not be granted.

APR 15, 22, 29 MAY 6 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CNC 04-541288

In the Matter of the Application of Calvin Shih for Change of Name. The application of Calvin Shih for change of name, having been filed in Court, and it appearing from said application that Calvin Shih has filed an application proposing that his/her name be changed to Calvin S. Wang. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 24th day of June at 9:00am of said day to show cause why the application for change of name should not be granted.

APR 15, 22, 29 MAY 6 2004

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CLASSIFIEDS

LEGAL NOTICES

STATEMENT FILE A-0275231-00

The following person(s) are doing business as: The Gallery Lounge on Brannan 510 Brannan St. San Francisco, Ca. 94107. This business is conducted by a corporation signed Timothy Mark Landregan. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-09-04.

APR. 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0274900-00

The following person(s) are doing business as: Picnic 1808 Polk St. San Francisco, Ca. 94109. This business is conducted by an individual signed Jasmine Tan. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 03-30-04. The statement was filed with the City and County of San Francisco, Ca. on 03-30-04.

APR. 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0275269-00

The following person(s) are doing business as: Natalie's Gallery 145 Jefferson Street, Ste. 700 San Francisco, Ca. 94133. This business is conducted by a corporation signed Abraham Sadi. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 03-01-04. The statement was filed with the City and County of San Francisco, Ca. on 04-13-04.

APR. 22, 29 MAY 6, 13 2004

STATEMENT FILE A-0275251-00

The following person(s) are doing business as: Masks by Kai 470 Fillmore St. #1 San Francisco, Ca. 94117. This business is conducted by an individual signed Larry W. Stiffler. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-01-04. The statement was filed with the City and County of San Francisco, Ca. on 04-12-04.

APR. 22, 29 MAY 6, 13 2004

STATEMENT FILE A-0275322-00

The following person(s) are doing business as: Reach Your Audience 69 Central Ave. San Francisco, Ca. 94117. This business is conducted by an individual signed Julien Signes. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-15-04. The statement was filed with the City and County of San Francisco, Ca. on 04-15-04.

APR. 15, 22, 29 MAY 6 2004

STATEMENT FILE A-0275094-00

The following person(s) are doing business as: Master Kitchen Cabinet 1250 Pennsylvania St. San Francisco, Ca. 94107. This business is conducted by an individual signed Ruli Hua Lei. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-06-04.

APR. 22, 29 MAY 6, 13 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC 04-541181

In the Matter of the Application of Scott Michael Nelson for Change of Name. The application of Scott Michael Nelson for change of name, having been filed in Court, and it appearing from said application that Scott Michael Nelson has filed an application proposing that his/her name be changed to Scott Michael Nelson Windels. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 17th day of June at 9:00am of said day to show cause why the application for change of name should not be granted.

APR. 22, 29 MAY 6, 13 2004

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The Name of the Applicant(s) is/are M & M Group Assets Inc. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 510 Brannan St. San Francisco, Ca 94107. Type of License applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES

APR 22, 29 MAY 6 2004

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The Name of the Applicant(s) is/are Fizzies LLC The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 3954 Geary Blvd. San Francisco, Ca 94118. Type of License applied for: 48 - ON-SALE GENERAL PUBLIC PREMISES

APR 22, 29 MAY 6 2004

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The Name of the Applicant(s) is/are Brickhouse Cafe LLC The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 426 Brannan St. San Francisco, Ca 94107. Type of License applied for: 47 - ON-SALE GENERAL EATING PLACE

APR 22, 29 MAY 6 2004

STATEMENT FILE A-0275344-00

The following person(s) are doing business as: Kasparian Realty & Insurance 2025 Taraval Street San Francisco, Ca. 94116. This business is conducted by co-partners signed Varant Kasparian. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 06-01-91. The statement was filed with the City and County of San Francisco, Ca. on 04-16-04.

APR. 22, 29 MAY 6, 13 2004

STATEMENT FILE A-0275217-00

The following person(s) are doing business as: McGuire Mortgage 2001 Lombard St. San Francisco, Ca. 94123. This business is conducted by a joint venture signed James R. Panepinto. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-09-04. The statement was filed with the City and County of San Francisco, Ca. on 04-09-04.

APR. 22, 29 MAY 6, 13 2004

STATEMENT FILE A-0274909-00

The following person(s) are doing business as: Thai Angel Cuisine 1968 Lombard St. San Francisco, Ca. 94123. This business is conducted by an individual signed Cynthia Wong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 03-30-04. The statement was filed with the City and County of San Francisco, Ca. on 03-30-04.

APR. 22, 29 MAY 6, 13 2004

STATEMENT FILE A-0275370-00

The following person(s) are doing business as: Bangkok Noodles & Thai B.B.Q. 110 Powell St. San Francisco, Ca. 94102. This business is conducted by an individual signed Somnuk Loui. The registrant(s) commenced to transact business under the above listed fictitious business name or names on n/a. The statement was filed with the City and County of San Francisco, Ca. on 04-19-04.

APR. 22, 29 MAY 6, 13 2004

STATEMENT FILE A-0275431-00

The following person(s) are doing business as: Cable Rite 3221 20th St. San Francisco, Ca. 94110. This business is conducted by a limited liability corporation signed Anthony Zabiti. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-01-04. The statement was filed with the City and County of San Francisco, Ca. on 04-20-04.

APR. 29 MAY 6, 13, 20 2004

STATEMENT FILE A-0275463-00

The following person(s) are doing business as: Frisco SS Apparel 3016 26th St. San Francisco, Ca. 94110. This business is conducted by a general partnership signed Aldo DiGiulio. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-21-04. The statement was filed with the City and County of San Francisco, Ca. on 04-21-04.

APR. 29 MAY 6, 13, 20 2004

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. CMC 04-541250

In the Matter of the Application of Zachary Montague Cohen for Change of Name. The application of Zachary Montague Cohen for change of name, having been filed in Court, and it appearing from said application that Zachary Montague Cohen has filed an application proposing that his/her name be changed to Zach Cohen Winkler. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 27th day of May at 9:00am of said day to show cause why the application for change of name should not be granted.

APR. 29 MAY 6, 13, 20 2004

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

To whom it may concern: The Name of the Applicant(s) is/are Aiksunrunchai Sittarat. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 5850 Geary Blvd. San Francisco, Ca 94121. Type of License applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE

APR. 29

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: The Name of the Applicant(s) is/are Inthorn Buncherd, Prempramotayom Dom. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 185 Berry Street, Suite #5600 San Francisco, Ca 94107, to sell alcoholic beverages at 2546 San Bruno Ave. San Francisco, Ca 94134. Type of License applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE

APR. 29

STATEMENT FILE A-0275531-00

The following person(s) are doing business as: Salema International Salon 2418 San Bruno Ave. San Francisco, Ca. 94134. This business is conducted by a husband and wife signed Vincent A Jones. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-23-04. The statement was filed with the City and County of San Francisco, Ca. on 04-23-04.

APR. 29 MAY 6, 13, 20 2004

STATEMENT FILE A-0275192-00

The following person(s) are doing business as: Fuchno 3075 17th St. San Francisco, Ca. 94110. This business is conducted by an individual signed Vlad Cood. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 04-08-04. The statement was filed with the City and County of San Francisco, Ca. on 04-08-04.

APR. 29 MAY 6, 13, 20 2004

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

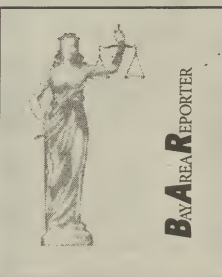
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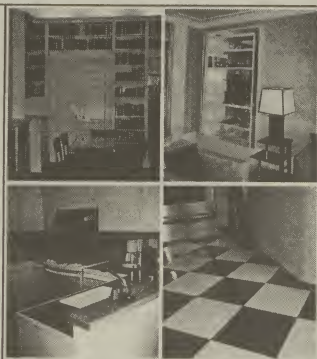
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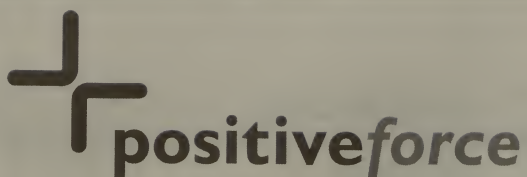
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Film star confidential

Talking with Tilda 'Young Adam' Swinton
and young Jonathan 'Mean Girls' Bennett.
pages 32 – 33

A tale of two pianists

Superstar Lang Lang,
up-and-comer Yundi Li.
page 31

**Best in the West**

Advance word on 'Best of
Broadway' season '04-'05.
page 38



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 34 • No. 18 • 29 April 2004

Queer eye in the beau monde

Cecil Beaton's
revealing 'Portraits'

by Tavo Amador



Cecil Beaton

England's Cecil Beaton (1904-80) was a painter, Academy Award-winning set and costume designer, writer, sometime actor, and photographer. He claimed the last was a minor talent, but it's why he will be remembered. As shown in Yale University Press' *Beaton Portraits* (\$50), his camera captured many of the Western World's cultural icons for much of the last century.

The eldest of four children born to a timber magnate and his wife, Beaton attended Harrow and Cambridge, leaving without a degree. Although privileged, he was neither royal nor noble, merely middle-class. To compensate, he eventually claimed descent from one of Mary, Queen of Scots' ladies in waiting. A climber, he realized that the Jazz Age was blurring the distinction between old guard and café society/celebrity. He was determined to make his mark in this blended world. Beaton was neither openly gay nor closeted — he never hid his sexual orientation, but in his fashionable circle, it wasn't much discussed. Fascinated by androgyny, he proposed marriage to the bisexual Greta Garbo, who declined, musing, "Is he trying to make an honest man of me?"

Gay playwright/actor Noel Coward helped him develop his sartorial style by discouraging matching socks, ties, and pocket handkerchiefs. Beaton designed sets and costumes for school productions and charity events, and in '27 published his first credited photograph in *Vogue*, of Tallulah Bankhead, disrobed for her role in *The Garden of Eden*. Bankhead, an aggressive and open lesbian, was the darling of the London stage, with a huge following among young women. That same year, he posed with gadfly patrician Stephen Tennant — they look like androgynous twins. By the '30s, he was in Hollywood, shooting portraits of Gary Cooper and Marlene Dietrich, among

page 36 ►

Classic cribs of Tinseltown

by Glen Helfand

Hollywood Life: The Glamorous Homes of Vintage Hollywood - Photographs by Eliot Elisofon, foreword by Gavin Lambert; Greybull Press, \$65

Hierarchies of style are fleeting. Recent reports note how the once-ubiquitous Giorgio Armani is losing cachet with celebrities. Tom Ford is leaving Gucci for the uncertainty of directing films. Martha Stewart's rule over a labor-intensive, homey aesthetic is left in a precarious position due to her legal and financial woes. The glamour and freshness fade. One day, while cleaning out the garage, we can look at that yellowing issue of *Martha Stewart Living* in disbelief that we once employed her décor suggestions.

There's something of that nostalgic feeling to a lavish new book devoted to high-style homes of film stars and mavens, as seen in the late 1960s. *Hollywood Life* is a book of interior design from a distant age when flamboyant decorators — Billy Haines, Tony Duquette and their lot — ruled the backdrops of celebrity living and entertaining. The book revisits an era of lost glamour and style, yet leafing through its pages is more of a jaw-dropping experience in changing tastes. For the most

page 37 ►



Gary
Rose
Lee's
bathroom

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The talented Mr. Malkovich

Best Ripley adaptation goes straight to DVD

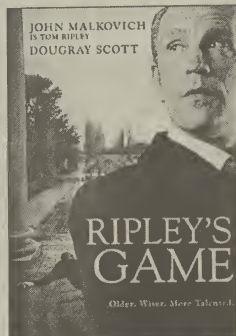
by Roberto Friedman

Out There came late to the novels and stories of lesbian crime-novelist **Patricia Highsmith**, as late as our third adolescence. Then, of course, we fell hard for her. We found in Highsmith that rare genre-novelist who could be read like a dime-store paperback, at the same time knowing that her work mattered as literature. Writing under the pseudonym **Claire Morgan**, Highsmith also penned the lesbian classic *The Price of Salt*.

Cinemamaker **René Clément**'s stylish thriller *Plein Soleil* (1960) was our first-ever encounter with Highsmith's sociopath aesthete **Tom Ripley**, and still our most memorable one. The young and succulent **Alain Delon** played the talented Mr. Ripley with more sophistication and less geekiness than white-breadish **Matt Damon** brought to the part 39 years later. Still, director **Anthony Minghella**'s version with Damon as *The T. Mr. R.* was a perfectly spirited stab at the Highsmith style, though not for nothing did the *NY Times* call the movie "glammed out." The 1999 film is worth seeing for reasons of art design, soundtrack, and toothsome **Jude Law**'s sparkling playboy **Dickie Greenleaf**, superior in every way to the '60 model.

We also put ourselves through the belabored viewing of *The American Friend* (1977), clearly more of a **Wim Wenders** film than any sort of Highsmith enterprise. Wild man **Dennis Hopper** as Ripley does not convince.

We counted ourselves lucky, then, to have attended one of the only press screenings ever of Rip-



ley's *Game* (2002), based on one of the better of the Ripley books, which, let's face it, can get quite cloggingly pedestrian in their prose. (A reluctant Highsmith reader once quipped to us, "Did she get paid by the yard?") At the time of that screening, it still appeared likely the **Liliana Cavani**-helmed film was set for an art-house run, but due to whatever stupid reasons of the big distributors, it never got picked up for a commercial release in the States.

Thus its overdue release on DVD. Ripley is a role that actor **John Malkovich** was obviously born to play. A bit older than the dangerous striver of the first novel, his Ripley is aloof, well-versed in Continental manners, and completely believable. The *NY Times* characterized Malkovich's performance as "a supercilious reptile dripping with venom." It's a must-see for Highsmith fans, and would have graced the Silver Screen.

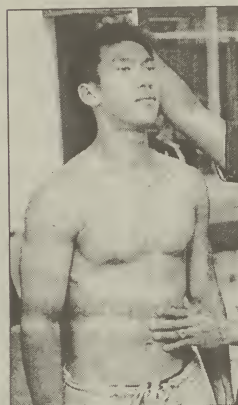
1 Pic = 1,000 words

What a week it's been for the impact of pictures in the news! First there were those photos of flag-draped coffins containing Iraq war dead, a reminder of the terrible costs of military aggression which was dubbed *verboten* by the free-press-hating Bush regime. Then CBS aired that grisly footage of *Deathcab* (well, limo) for **Prince Di** in that Parisian tunnel. How very nasty.

While the Di controversy raged, the British tabloid press was also titillating the populace with the publication of a rather revealing photo of Di legacy **Prince William** in his full Speedo glory, with his water-polo team. As Brit wit **Mark Simpson** pointed out in his report for *Salon*, the tiny swimsuit leaves little to the imagination, and all the digital tools at their disposal have enabled some

Wills watchers to calculate, painstakingly, the precise mass and volume of the royal jewels.

But that's not all. Apparently, photo editors the world over cannot resist publishing steamy pix of male sex symbols in various states of undress. Visitors to the arts desk in this charming old trucker motel we call our office are inevitably drawn to a full-color photograph of Thai tennis champion **Paradorn Srichaphan** which



Paradorn gets a physical.

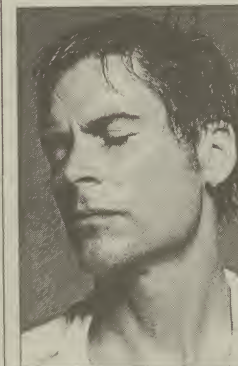
looks down from our wall and blesses us. These looky-loos are transfixed for good reason, as Paradorn is a flawless specimen of modern male pulchritude.

Now our pal in Bangkok has gifted us with the April 8 edition of Thai English-language newspaper *The Nation*, on the front page of which Paradorn is pictured being measured for the annual military conscription draw. *The Nation* reports "loud sighs of excitement" from spectators when the champ removed his shirt for the exam. In the photo, a soldier rests his hand lightly on Paradorn's bare, flat-as-a-Thai-pancake abdomen.

The stats: Paradorn stands 183 centimeters tall. His bare chest is a full 97 cm across, "after inhaling." He was designated "first class" by the conscription officers.

Gay, straight, & elf-like

The gayification of *Details* magazine continues apace. May coverboy **Rob Lowe** on why his character on *The West Wing* never seemed to get laid: "There was a time when I thought they were setting Sam up to come out of the
 page 35 ►



Rob Lowe gets laid.



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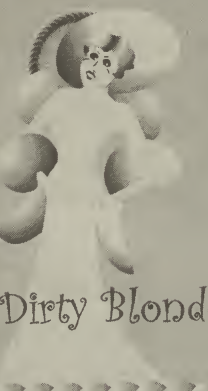
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THEATRE

Spellbinding fantasia of a gay martyr

'The 13 Hallucinations of Julio Rivera'

by Richard Dodds

Stephen R. Culp had a wonderful case of newplay-wrightitis when he wrote *The 13 Hallucinations of Julio Rivera*. This particular *itis* is the compulsion to write as if you will never write again. In *The 13 Hallucinations of Julio Rivera*, the title tells you that this is not to be a simple recipe. It's good news, then, that Culp displays such imaginative flights of theatricality, often based in gay iconography, as the pieces pull into a tidy-enough whole. The overflow begins to feel organic.

Culp isn't now a new playwright, but he was when he wrote *Julio Rivera* nearly a decade ago (and some parts do show a political sort of age). The Magic's new artistic director Chris Smith first encountered the play five years

ago in a reading and workshop production, and he sought it out as he was putting together the first *Hot House* program, made up of three premieres being performed in repertory.

Julio Rivera, the play launching the program, is hardly a comfortable choice. It was inspired by the real-life gay-bashing in 1990 of Julio Rivera, and his subsequent use as a gay martyr. We learn a lot about Julio beyond any type, and one of the issues raised is whether Julio Rivera would have had any interest in being a gay martyr. The language and imagery are graphic, in violence and sexuality, and anyone who doesn't want to see God as a bodybuilder in a full-frontal situation should ask to be excused.

When we first encounter Julio, he is lying in a pool of his own blood. A flashback shows how he was set upon by a group of skin-

heads after he had ducked out on his boyfriend to find some quick sex in a New York schoolyard. While an ex-boyfriend tries to comfort him until an ambulance arrives, the hallucinations begin. They bring relief to Julio and the audience.

First there is a Dorothy in ruby slippers and a tattered gingham dress. Suddenly everybody is wearing ruby slippers, including Julio and a dimly remembered trick called Flex. Other hallucinations include Julio's mother as herself and in the role of a bag lady who turns out to be the Virgin Mary. This Madonna then must confront today's Madonna. At one point, the dying Julio imagines an inspirational musical made from his story, but then he is scolded for not knowing his lines.

With multiple levels of reality and fantasy that are always inter-



Dorothy in a tattered gingham dress is one of Julio's many hallucinations.

secting, not to mention such extras as musicals numbers and a humorous recreation of a porn film, the play can rightly be called a challenge. Fortunately, the director is Jimmy Bohr, who staged the workshop back in NY. He knows his way around the material, and often brings it into sharp life.

Bohr is working with an excellent cast, only a few of whom can be noted here. Rudy Guerrero gives a memorably complex portrait of Julio, shifting between the poles of innocence and not. Joe Mandragona finds a wonderfully sour kind of sweetness in a drag queen named Felony Joyride. And then there's Callum Keith-King

confidently handling his roles as Flex, Jesse Helms, and God.

There is a lot more on Culp's mind than an indictment of gay-bashing. The anointing of martyr status on someone who has often lived selfishly is one idea raised in a surreally believable fashion.

In the end, the play gives Julio Rivera his due. As Dorothy sums it up: "Wouldn't it be swell if it wasn't all for nothing?" ▼

The 13 Hallucinations of Julio Rivera will run through June 20 as part of a three-play repertory at the Magic Theatre. Tickets are \$20-\$38. Call 441-8822.

Queen of the bad girls

Mae West inspires NCTC's 'Dirty Blonde'

by Richard Dodds

While trying to come up with a snappy lead for this review of *Dirty Blonde*, I scooted over to Netflix and rented a copy of *Sextette*. Mae West made her final screen appearance in this abysmally received 1978 movie, and I don't doubt its awfulness, but watching the West-obsessed lead characters in *Dirty Blonde* watch it on TV made me want to join them.

New Conservatory Theatre Center is presenting Claudia Shear's play as part of its Pride season, and the basic ingredients in director Doyle Ott's production are enough in place to draw us into this unusual combination of celebrity biography and queer love story.

You could even make a case that Mae West was Broadway's first queer artist. After all, her 1926



Stephanie Temple in *Dirty Blonde*

play *Sex*, about a prostitute who follows the fleet, earned her fame and a 10-day jail term. Her follow-up, a play about drag queens openly titled *The Drag*, had to be staged in New Jersey because no

Broadway theaters would touch it.

Shear created *Dirty Blonde* as a vehicle for herself, and she played West from her early years in burlesque to her dotage as frozen car-page 28 ►

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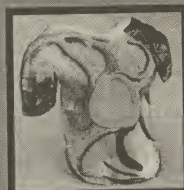
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A sensual awakening

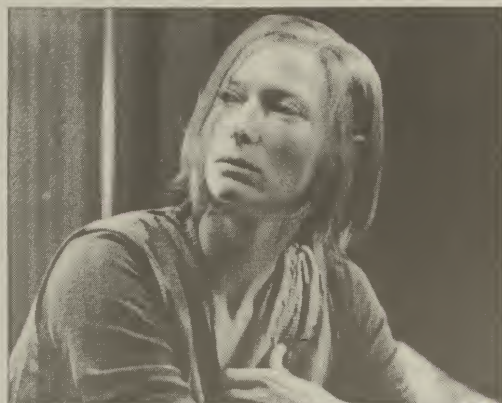
Actress Tilda Swinton on 'Young Adam'

by David Lamble

Tilda Swinton considers sex another way of having a conversation. Now, the fact that I'm having a conversation with the Scottish-born actress in a very posh San Francisco hotel suite shouldn't be misconstrued, but one is startled at how profound a connection she's able to make between the cerebral and the sensual.

In her latest screen role in *Young Adam* (based on a cult novel by Scottish Beat-writer Alexander Trocchi), Swinton plays Ella, an approaching-middle-age woman who is awakened sensually, as if out of a long sleep, by a young drifter played by Ewan McGregor. Literally sneaking behind the back of her older husband Les (Peter Mullen) and just out of the sight of her young son on the small barge that is their home, Ella soon discovers that sex with McGregor's Joe takes over her life, previously devoted to mule-like work. Swinton says she's upset about how much sex on screen these days is frank without being true to its purpose in life.

"A woman like Ella accesses just a different way of using her body and her mind than she does when cleaning up the barge," says Swinton. "I think that's something quite radical to see in film, because it's true, and it's counter to this sort of fantasy of sex always



Swinton plays Ella Gault, who becomes sexually obsessed with a drifter.

looking like some shower-gel ad."

Swinton adds she's surprised at how many interviewers have pointed out that the sex between Ella and Joe comes off as sex between equals — rather like queer sex. Ella is already living off the beaten track for her times (Scotland in the 1950s). She owns the barge, and can tell husband Les to take a flying leap off it when the somewhat dim man finally awakens to the fact that Joe has stolen his wife right under his nose.

There's a scene in *Young Adam* that will please fans of sexual incongruity. As Ella and Joe lie next to each other, a large fly swoops down and settles on Ella's left nipple. It is, of course, the exact opposite of sex in a shower-gel ad, and we feel at once how surreal and necessary this experience has become for her. Swinton says it's also a good example of how clever the film's director/writer David Mackenzie was in realizing the natural cinematic properties of Trocchi's novel.

Deep water

The action in *Young Adam* is jump-started when Joe and Les haul the body of a young woman out of the river. Swinton is no stranger to films that make imaginative use of misplaced bodies. In *The Deep End*, she played the mother of a young gay man. When the club owner her son has been seeing on the side turns up

dead under the dock of their Lake Tahoe home, Swinton's character goes into high gear, dumping the corpse in the lake and disposing of the dead man's high-powered sports car. A critic said of Swinton's *Deep End* character, "If Norman Bates had had such a mother, he would have had a head start in life." To Swinton, this mother is merely doing what good mothers always do, clean up after their distracted, overachieving children.

She will never forget how she got her big break: in the films of the late Derek Jarman. It was while traveling with Jarman to publicize their first effort together, the 1986 revisionist biopic *Caravaggio*, that Swinton and I met for the first time. Looking back on their seven pictures, Swinton regrets that this brilliant British painter-turned-experimental-filmmaker didn't have a few more years to realize his life's work.

One of Swinton's next jobs is to try and convince Sony Picture Classics to rerelease her cross-dressing hit *Orlando*, based on a Virginia Woolf novel. Recalling that it took director Sally Potter over five years to get *Orlando* to the screen, Swinton says that sometime when you've worked on a project so long, the end result can "seem merely a trailer for the movie in your mind." In the case of *Orlando*, time has convinced her that she and Potter got it just right. ▼

Dirty Blonde

◀ page 27

icature who still entertained many of the fans who camped out in front of her home. Shear also played Jo, a self-described tough girl, whose encounter with a fellow West fan changes her life.

It's hard to shake memories of Shear's performance (she repeated the role in a San Francisco run), but once they are placed to the side, it's easy to get pulled into Stephanie Temple's performance as Jo and Mae. Her impressions of West at various points in her life have enough of the trademark mannerisms but leave room for glints of a real person. And her performance as Jo captures this character's warm, wary, and wise-cracking ways.

Though penned by its original star, *Dirty Blonde* is generous to its other two performers. Cameron Weston displays versatility in his amiable characterizations of numerous characters, including West's only husband. Robert

Cooper also skillfully plays multiple roles, from W.C. Fields to a 1920s drag queen, but his main duty, which he does wonderfully, is to play the lonely and movie-obsessed Charlie.

But he has his splendid memories of meeting West as a teen, and he also has several of her ornate costumes, which has led to a fetish that he knows he can never share. But when Jo enters his life, he does share, and finally finds a soulmate.

If there is one place where this production stumbles, it is in the representations of the gowns that have been so gloriously and graphically described. A lot of the payoff is denied by the shapeless and sparsely decorated gowns offered here. Mae West wouldn't have been caught dead or alive in these coveralls. ▼

Dirty Blonde will run through June 26 at the New Conservatory Theatre Center. Tickets are \$18-\$28. Call 861-8972.

FILM

Jonathan Bennett, no mean girl

Not just another young hottie in a Hollywood movie

by Tim Nasson

Every once in a while comes a drop-dead-gorgeous young hottie who gets the world talking about how hot he is before they realize he is also a great actor. Remember Brad Pitt in *Thelma & Louise*, or Matthew McConaughey in *Boys on the Side*?

You may become an immediate fan of Jonathan Bennett after you see him on the big screen for the first time. Bennett plays the main male character, Aaron Samuels, in the new teen comedy *Mean Girls*, opening Friday. And he is not a bad actor.

The six foot two-inch, shaggy-haired, baggy-ass Abercrombie jeans and vintage T wearin' Jonathan walked into breakfast recently at The Four Seasons in Beverly Hills and teased me, perhaps unknowingly, by revealing his blue CK boxer-briefs and smooth six-pack when he lifted his arms to stretch, and his T-shirt crawled up his chest.

Most actors will tell you that it takes years of hard work and frustration to get a good acting job. But Bennett has a different song. He grew up on a farm. After briefly attending the theater program at Otterbein College in his native state of Ohio, Jonathan headed to New York to pursue his acting dreams. He had barely arrived in the area when an agent discovered him on a train. He landed a tampon commercial and a major role on *All My Children* almost immediately thereafter. "A lot of my friends who are actors hate me for that." But really, how could anyone hate a face like his?

Regardless of his immediate success, this 22-year-old is still realistic about work, sort of. "If I wasn't acting, I'd be a birthday-party clown. But since my parents and friends would probably disown me if I were Krusty the Clown, I plan on signing up for a mentoring program; so I can spend time with a child who needs a good young-adult role model."

Jonathan may tower over his *Mean Girls* co-stars, but he was pretty intimidated to be working with one of the smallest cast members, *Saturday Night Live*'s Amy Poehler, who plays a friend's mother. He wanted more than anything to make her laugh. "It was so weird to work with people I've watched for so many years," he said. "I watch SNL every Satur-

day. Every time you made Amy laugh, you'd, like, get a gold star!"

Jonathan loves listening to what he calls "chill music": Coldplay, Jack Johnson, and Jason Mraz. In fact, he's friends with Jason. "I met him two years ago before he was Jason Mraz," he says. "I know what his songs are based on, so it makes them mean a lot more." He admits that his talents don't include music. "But I'm really good at taking my shirt off and making out with girls."

Though Jonathan may be mouthwatering, even he has unrequited crushes, including Katie Holmes and Neve Campbell. When I chatted with him, he was still reeling from having just sat next to Campbell on a plane. He was so awestruck that he couldn't speak. "She literally sat in the seat next to me," he says. "I did the cheesiest thing. She was reading a script, so I pulled out a script, and I was like, 'So, you're an actor...' It was horrible! She didn't even look at me." ▼



Bennett plays the male lead in the new teen comedy *Mean Girls*.



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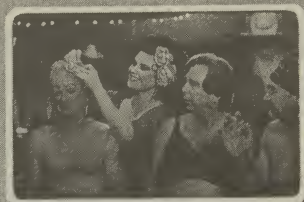


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Lethargic tempos at the symphony hall

Two guest conductors plod along at Davies

by Philip Campbell

Seasoned observers of the San Francisco Symphony will likely forgive the occasional disappointment. The accustomed high levels of performance and intelligence in programming have taught subscribers that let-downs are rare. Conductor Michael Tilson Thomas usually guides the faithful through exciting repertoire with his own unique blend of charisma and perceptive musical brilliance. Even relatively mundane events will contain memorable highlights.

What must newcomers to Davies Hall have thought, then, when two notable guest conductors recently produced some of the most pedestrian concerts of the season? It didn't help that a notoriously unreliable star pianist canceled at the last minute, or that ordinarily reliable orchestral soloists floundered under haphazard direction.



Conductor Charles Dutoit

Charles Dutoit, ironically the former husband of firebrand pianist Martha Argerich, was left holding the bag when she called in sick two weeks ago. The last-minute replacement was Louis Lortie, who has collaborated with Dutoit in the past. Their patched-together rendition of the Schumann Piano Concerto was good enough, but never overcame the frustration of Argerich's absence.

Lortie is a lyrical performer and an expert technician. He even displayed some unexpected theatricality in the big moments of the finale. It was not entirely convincing, but that didn't deter the audience from quickly rising for a hearty standing ovation. I couldn't help thinking it was more a demonstration of thanks for his trouper-like professionalism than for any particularly thrilling insights.

Dutoit was a sympathetic supporter throughout, and the roughhewn quality of the performance was understandable. He had less excuse for the *Mother Goose Suite* by Ravel, which opened the program. It was a delicate and sensuous interpretation, marred by lethargic tempos and fussy details. There could be no complaint about the orchestral playing, as concise as possible under the circumstances.

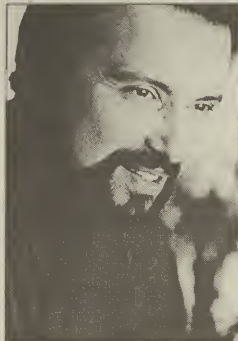
Back to Bach

Last week brought violinist and conductor Dmitry Sitkovetsky to the podium for his Davies Hall debut in the music of Johann Sebastian Bach. The big event of the evening was the SFS premiere of his own arrangement for string orchestra of the *Goldberg Variations*.

Originally written for harpsichord, the *Goldbergs* have been transcribed for everything from chamber orchestra to jazz trio, and Sitkovetsky's careful shaping is evidence of a loving musicianship. It might work better with a different conductor, however, because the arranger's interpretation was too gentle by half.

Conducting and playing from the first chair, Sitkovetsky dawdled too often, and then accelerated with increasing predictability. The effect was snooze-inducing. I have rarely seen so many patrons nodding off or quietly heading for the exits.

There is an undeniable pleasure in hearing a sweet-toned body of strings coursing through



Violinist Dmitry Sitkovetsky

Bach's inspired counterpoint. Had the conductor been more willing to let the music evolve organically, the effect might have been more interesting. Instead, the intriguing *Goldbergs* degenerated into merely pleasant background music. Perfect for reading or conversation, but hardly appropriate as the bulk of a symphony program.

The opening *Third Orchestral Suite* suffered from the same interpretive hedonism. The exquisite (and instantly recognizable) "Air" was taken at such a slow speed that it literally came to a stop at times. The big moments were marked by some good solo work, with trumpeter Glenn Fitchal especially brilliant, but that could not make Sitkovetsky's willful approach convincing.

The soloists in the *Variations* were the predictably able violinist Dan Nobuhiko Smiley, violist Geraldine Walther and cellist Peter Wyrick. It might have been more satisfying to hear them in a string-quartet transcription with Sitkovetsky as first violin. The edges of Bach's counterpoint would at least retain their shape.

This week brings more (and much bigger) Bach to Davies, performances of the mighty *St. Matthew Passion*, with Vance George conducting. If anyone can get the season back on track, it is our gifted veteran Chorus Director. ▼

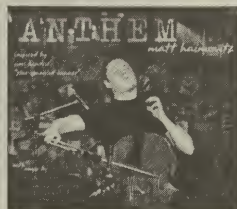
Requiem for America

by Jason Serinus

Anthem - Matt Haimovitz (Oxingale)

If Jimi Hendrix had reincarnated as a cellist, he surely would have delivered his myth-shattering version of the "Star Spangled Banner" with a ferocity equal to this. Haimovitz's explosive interpretation of Hendrix' classic "Anthem," the opening cut on his solo disc of contemporary American music for cello, sets the tone for a CD whose vision of America's post-9/11 future serves as a sonic wake-up call for the apocalyptic conniving of Bush and Company.

Anthem was recorded live on October 11, 2002 at CBGB, a New York City punk-rock club



whose walls shook anew from the screams of Haimovitz's cello. It joins 10 other tracks on a disc driven by "an incredible fear of where our political leadership is taking us at this time." An equal motivation is Haimovitz's "love of this country and sense of patriotism."

Two of the selections, David Sanford's "Seventh Avenue Kaddish" and Toby Twining's "9:11 Blues," were commissioned es-

pecially for Haimovitz's ongoing *Anthem* tour of all 50 states. They join five other first recordings: Osvaldo Golijov's "Omaramor," Luna Pearl Woolf's "Impromptu," Robert Stern's "Recitative (Yom Teruah)," Tod Machover's "With Dadaji in Paradise," and Matt Haimovitz's "Truth from Above" improvisation on a Vespers melody.

The disc is rich with revelations. Among them is the late great gay Lou Harrison's Prelude to *Rhymes with Silver*. Lou had intended to arrange the score's solo cello movements into a stand-alone suite, but died before he could begin. Although the piece was composed for Yo-Yo Ma and the Mark Morris Dance Company, Haimovitz performed in the

page 34 ►

MUSIC

Young, gifted and pianistic

Lang Lang and Yundi Li in SF: opposites attract

by Tim Pfaff

In a scheduling coincidence suggestive of a throw of the I Ching, two of the world's most watched young pianists played back-to-back recitals for San Francisco Performances last weekend. Lang Lang and Yundi Li, both Chinese, 21, and Deutsche Grammophon artists, have met in passing (though, early plans to the contrary, not this time) but not yet heard each other play live. For San Francisco audiences, however, this was an unprecedented opportunity to compare them.

Their recitals confirmed what their CDs have suggested: nearly all they have in common are the demographics already mentioned and competition-level techniques. What emerged, not surprisingly, was that Lang Lang is first and foremost a pianist, Yundi Li a musician first — and not incidentally, the wielder of some of the most compelling and technically adept pianism to be heard today.

If you missed Lang's Herbst Theatre recital last Saturday, you can catch it on his two-CD *Lang Lang Live at Carnegie Hall* set (DG). While, as is the general practice today, both pianists focused on repertoire from their recent recordings, Lang's was more an outright reprise of his new CD. His manicured, highly controlled sound never eschews an opportunity to show off, yet takes surprisingly few risks — understandable enough in a young artist but, Saturday, hinting at a limited range of musical ideas and an obsession with the surface beauties of instrumental tone. His sound is seductive in its meticulously sculpted, micromanaged way, but it proved insufficient to sustain interest across a program that ranged from Haydn to Liszt via Tan Dun. My concert companion said it best: "What I like best about his playing is how much he enjoys listening to himself."

The opener, Schumann's seldom-heard *Abegg Variations*, Op. 2, made a good case for its rarity on programs, and the Haydn Sonata in C had a similar, dulling effect. Haydn's piano works have been staging a comeback, but Lang's obliviousness to their musical architecture will not advance their cause.

Chopin's *Andante Spianato et Grande Polonaise*, as sure-fire a crowd-pleaser as the piano repertoire offers, fell victim to Sunday-afternoon-salon-recital syndrome, ending the first half with more perfume than fire. Reappearing for the second half in a Chinese shirt rather than tux jacket did more for the Tan Dun *Eight Memories in Watercolor*, Op. 1 (which the composer has since dedicated to Lang) than his playing, considerably more detached than on the CDs and oddly lacking the concentration that can make these miniatures so winning. Scriabin's *Etude*, Op. 2, No. 1 capitalized on the lushness of the composer's sonic world at the expense of its fire and edge. Lang saved the ostentatious prestidigitation for



Lang Lang finds surface beauty.

Liszt's *Reminiscences of "Don Juan,"* which came off like a crass medley of the tunes from Mozart's *Don Giovanni* rather than the dangerous, advanced work it is.

The orgy of crowd-pleasing ended with an encore of the *Competition of the Two Horses*, a spirited duet in which Lang was joined by his father on the two-stringed

Chinese *erhu*, and a syrupy Liszt *Liebestraum*, whose text (unsung here), "Love me as long as you can," gave eerie testimony to Lang's tendency to pander to his audience.

Wild ride

Yundi Li's recitals at the Florence Gould Theatre Sunday and Monday could hardly have been more different — from Lang's and from each other. Although the only program changes were in the encores, Yundi's two recitals exhibited artistic spontaneity at a polar extreme from Lang's. It was not consistently a virtue, since much of Yundi's playing on Sunday was a wild ride through Chopin's *Four Scherzos* and the Liszt Sonata. Then, Monday, Yundi unleashed playing with discipline to match the daring of his interpretations.

Although he can draw sounds of spine-tingling beauty from the piano, Yundi works with an enormous sonic palette. Still, every

note has a precise shape, purpose and direction, a combination that is particularly useful with the Scherzos (his next CD), which occupy a place somewhere between the Ballades and the Etudes. In addition to characterizing each fully (and playing a Fourth, Op. 54, that marked the first time I truly understood the piece), he found the structural and expressive links in these dauntingly sectional works that allowed each to make maximum impact.

The old soul many have heard in Yundi came fully to the fore in the Liszt. Although he brought out different facets of this vast score in the two performances, both were marked by astonishing concentration that made its 40-minute span one long, mesmerizing arc. The pointillist perfection of the fugal section and the masterful scaling of the three big climaxes highlighted a musical voyage to the core of human experience. This was playing from the other side. ▼



Yundi Li shows spontaneity.

Photos courtesy of SF Performances

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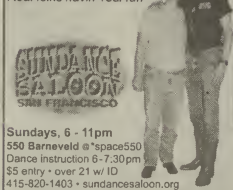
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The baron of beefcake

Rock Hudson movies now out on DVD

by Tavo Amador

Many people today primarily remember Rock Hudson (1925-85) as the first celebrity AIDS casualty. The illness pushed him out of the closet and revealed his homosexuality, stunning those, especially straight women, who had considered him the quintessential romantic leading man of the '50s and '60s. Recently, three of his comedies opposite Doris Day and several melodramas he made for director Douglas Sirk have been released on DVD, allowing for an assessment of his career.

Born Roy Fitzgerald in Winnetka, Illinois, his parents divorced when he was eight, and he lived with his mother. After Navy service, he was a postal worker, truck driver, and reportedly hung around Hollywood studios, where he was spotted by agent Henry Willson, who signed and renamed him. (Willson's other clients included Tab Hunter and Troy Donahue.) Standing a muscular six feet, four inches, Hudson was the embodiment of "tall, dark, and handsome" Tinseltown dreamboats. Universal Studios gave him a contract and several small roles. He can be spotted briefly as a near-naked Native American in *Winchester '73* ('50), starring James Stewart. He got fourth billing playing a gambler in *Stew-*

art's *Bend of the River* ('52), and the studio began publicizing him as "The Baron of Beefcake."

Sirk sensed a gentleness behind the he-man image and starred him as the playboy who repents after accidentally blinding Jane Wyman in *Magnificent Obsession* ('54), a smash. In it, Hudson's relationship with screen "mentor" Otto Kruger is filled with homoerotic implications, a characteristic found in many of his films. Sirk reunited him with Wyman in *All That Heaven Allows*—he's a gardener and she's a wealthy widow, but it's not class differences that make him hesitant to marry. For Sirk, he preferred Robert Stack to Dorothy Malone in *Written on the Wind*, before George Stevens teamed him with Elizabeth Taylor and James Dean in *Giant* ('56). All were hits, and the last earned him a Best Actor Oscar nomination. He and the bisexual Dean disliked each other, but Hudson and Taylor became lifelong friends. *Battle Hymn* ('57) had him in the military. In '57 and '59, he was the top box-office star, staying in the first 10 until '65.

Troubled charm

In drama, he projected a troubled sincerity, but comedy showed his self-deprecating charm. In *Pillow Talk* ('59), he pretends to be gay while romancing Day. *Come September* ('61) has Gina Lollab-

rigida seducing him in Italy. A reunion with Day, *Lover Come Back* ('62), features a scene in which he's naked except for a woman's mink coat, leading neighbors to express shock because, "You never can tell who might be..." In *Man's Favorite Sport*, Paula Prentiss urges him to be honest about himself—in theory, his fraudulent reputation as a sportsman. *Send Me No Flowers* ('64) cast him as a hypochondriac who thinks he's dying, so he decides to find a new husband for wife Day, their last together. He and Lollabrigida played *Strange Bedfellows* ('65), an accurately titled comedy.

The box office for the last three romances had dropped, so he filmed *Seconds* ('66), a thriller about a man desperate to change his identity. It failed. Visiting *Ice Station Zebra* ('68) earned him critical plaudits and briefly restored his box office. He and John Wayne seem suspiciously friendly as *The Undefeated* ('69), a Western. Julie Andrews was his *Darlin'* Lili ('70), a musical flop. *Embryo* ('76) was an ill-advised excursion into science fiction. He and Mia Farrow faced an *Avalanche* ('78), but few cared. A reunion with Taylor and fellow Universal alumnus Tony Curtis in Agatha Christie's *The Mirror Crack'd* ('80) was amusing only when she and Kim Novak traded barbs.

On television, he had great suc-



A piece of the Rock: powerful.

cess in the San Francisco-set mystery series *McMillan and Wife* ('71-'78), earning record sums. He and co-star Susan St. James reportedly didn't get along, and the last two years of the show he played a widower. His recurring role on *Dynasty* ('84-'85) featured a controversial kiss with Linda Evans.

Fearing exposure from tabloid magazine *Confidential*, Hudson married his agent's secretary, Phyllis Gates, in '55. They were divorced three years later. In '92, Marc Rappaport compiled *Rock Hudson's Home Movies*, which shows how often films suggested or revealed his true sexual orientation. It's a must-see. His death spurred Taylor's tireless work on behalf of AIDS and humanized the disease for Americans as nothing before had. That's a powerful if unintended legacy. ▼

Blown away

Douglas Sirk's cool 'Wind'

by Tavo Amador

German director Douglas Sirk (1900-87) understood melodrama and honored its conventions without patronizing the form or audiences. He came to Hollywood in the '40s, and in the next decade helmed four lush movies that captured America's social anxieties beneath the placid facade of the Eisenhower years: *Magnificent Obsession* ('54), *All That Heaven Allows*, *Written on the Wind* (both '56), and *Imitation of Life* ('59). The first three starred Rock Hudson, and Sirk's influence on his career was significant.

Written on the Wind is now available in DVD and shows Sirk's skill. It's less operatically flamboyant than *Imitation of Life*, but is heading in that direction. Mitch Wayne (Hudson) works for Hadley Oil as a geologist. He's a poor boy who grew up best friends with heavy drinking, fast driving, womanizing Kyle Hadley (Robert Stack) and sexually aggressive Marylee Hadley (Dorothy Malone) in the small Texas town named for the family. The Hadley patriarch (Robert Keith) regards Mitch as a son and uses him as an example of what Kyle should be. Although friends, Kyle resents Mitch. Marylee loves Mitch passionately, but his feelings for her are platonic. ("Do you love me, Mitch?" "Like a brother," he replies, adding, "Please don't waste your life waiting for me.") She blames Kyle for this—believing that Mitch's loyalty to him prevents his returning her feelings.

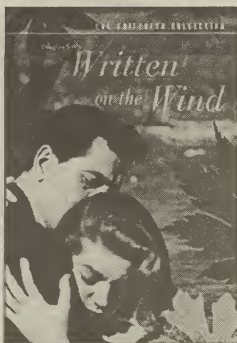
Mitch meets the stylish Lucy Moore (Lauren Bacall) and is im-

mediately drawn to her, but Kyle marries her after a whirlwind courtship. Aware of Mitch's interest in Lucy, Marylee is hostile to her sister-in-law. Her behavior grows more reckless, more promiscuous, while Kyle, madly in love with Lucy, sobers up. However, when he learns that he may not be able to father a child, his sense of failure is overwhelming. He hits the bottle again. Lucy does get pregnant, but Kyle refuses to believe the baby is his: he accuses Mitch of betraying him with his wife.

Stack party

The movie opens with a gunshot. It's not clear who fired it or who's been wounded. Then a flashback shows all the events leading up to this moment. Stack, in an Oscar-nominated performance (Best Supporting Actor), chews his part like prime sirloin. Normally wooden, here he uses his stiffness to advantage: he's a man longing for daddy's approval. It's not good acting, but it's very watchable. Malone, who won the Best Supporting Actress Academy Award for playing Marylee, perfectly embodies the '50s idea of a beautiful "nymphomaniac." ("I'm filth," she confesses to Kyle.) When daddy discovers she's been seducing men all over town, he dies of a heart attack, but she is unrepentant. Her testimony at the inquest following the revelation of who was killed will determine if an innocent person goes to jail. Will she tell the truth, when a lie would give her sweet revenge?

Bacall looks gorgeous and gives a warm, sympathetic performance, only occasionally allowing acerbity to slip through. "Pardon



me if I seem to brush you out of my hair," she purrs to Marylee, after the latter has been criticizing Kyle. Hudson is sincere. His range was limited, but grew under Sirk. He conveys a conflicted personality: behind the movie-star beauty lurks a troubled man. In light of what we know about him, his failure to respond to Marylee's advances takes on a totally different meaning, something both he and Sirk understood.

George Zuckerman's screenplay (from Robert Wilder's novel) is heavy on Freudian symbolism, not least of which is the homoerotic tension between Kyle and Mitch. That's what Marylee resents, even if she doesn't articulate it. Once again, Sirk subtly exploits this.

1956 was a big year for Hudson: the two films he did for Sirk, along with George Stevens' *Giant*, which earned him his only Oscar nomination, did big business and established him as a major box-office star. His popularity, especially with women, soared. In an effort to hide his homosexuality, he had married in 1955. He and his wife didn't live together for long and soon divorced, costing him considerable alimony, but giving him the "protection" he desperately wanted. He very much was a man of his times. ▼

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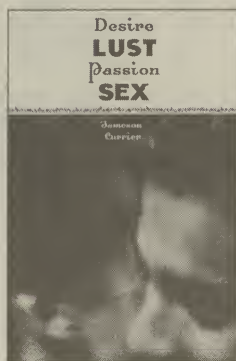
Obsessive compulsive

by Jim Nawrocki

Desire, Lust, Passion, Sex by Jameson Currier; Green Candy Press, \$14.95

Jameson Currier is no stranger to readers of gay fiction, and the stories in his newest collection, *Desire, Lust, Passion, Sex*, deliver the goods that have made him one of the most regularly published writers in gay journals, anthologies and websites. For the most part, these latest stories are lighthearted erotic romps that explore the humor of dating and tricking in the gay world.

Currier's prose is conversational and casual; he's not out to impress anyone, he just wants his readers to have a good time. Though eroticism is a strong current in most of these stories, what seems to drive them is Currier's desire to understand the vagaries of gay rituals, whether those are the rituals of dating, tricking, eating dinner together, or exploring fetishes. In the story "First Shave," for example, the act of shaving his partner's nether-regions becomes an opportunity for Currier's narrator to meditate on the nature of his relationship with this casual sex partner. At first he struggles with the definition of who they are, but as he carefully applies the lather and wields the razor, and eventually brings them both to cli-



max, he achieves the enlightenment he needs.

Some of the tales in this collection are shadowed by AIDS, but not always in an obvious way. In the story "Lessons," for example, Currier's narrator begins his tale by recalling the time he "became a virgin again" as an alternative to "waiting to see if I was going to vanish as well." Though he never comes right out and says as much, one gets the sense that this is a person who is emerging into gay life, specifically gay sex, after the "Dark Ages" of AIDS. The lesson that Currier's character learns is not so much related to the specific sex play he is exploring as it is about his willingness to open himself up to the world again. In the story "Fearless," Currier more explicitly

explores the AIDS issue by describing the relationship challenges facing an HIV-positive man.

In a series of four stories that are scattered throughout the book, "What Is Enough," "What You Learn," "What You Find," and "What Counts Most," Currier breaks into the second-person point of view for his narrative. Each story presents a character working through a significant life crisis. In "What You Learn," the subject is a 30-something man who finds the ghosts of his adolescence resurrected by an anonymous encounter in the gym.

But Currier seems most comfortable in the comic mode. In "A Date with Dracula, A Trick with Tarzan," for example, he describes one hapless character's encounters with two memorable blind dates. Any tale that begins with a "Romanian midget" has to contain a fair amount of comic pathos, and Currier provides it. In "Flash Gordon at the Exclusive Dating Service for Men," a dating/escort service is the catalyst for one man's unseemly epiphany about the general nature of male-to-male relationships (hint: monogamy is not a priority). *Desire, Lust, Passion, Sex* is a fun read, made even more enjoyable by Ian Phillip's eye-catching cover design and text layout. Currier's stories are thoughtful but not too demanding, and they remind us that, for all our quirks, most of us are in search of the same thing. ▼

Sex as a weapon

by Jim Piechota

Someone You Know by Gary Zebrun; Alyson Books, \$13.95

As if sneaking around on your wife weren't stressful enough, a horny, closeted gay man finds more than he bargained for as he tricks his way out of the closet and winds up the target of a serial killer in Gary Zebrun's graphic debut.

While at a convention in Seattle, Daniel Caruso, a newspaper writer from Rhode Island, finds himself cruising men at "Slaughter," a leather bar, and soon lands in the arms of a beefy fireman named Stephen Hart. First-time anal sex and a broken condom

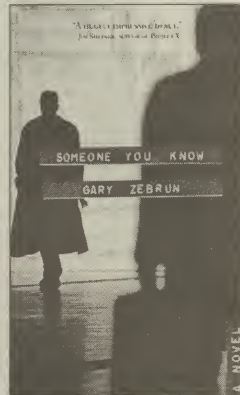
combine to ignite some extreme AIDS hysteria, but that turns out to be the least of Daniel's worries. The fireman turns up murdered, and a box containing his private parts arrives on Daniel's doorstep.

Daniel, whose HIV paranoia is surpassed only by his need for anonymous trysts in airport bathrooms, parks, and bathhouses, must now avoid the attention of his newfound stalker and hide all of this from his wife Sarah and two children: "I had become a spectator to my own family."

As Zebrun pumps up the momentum, more cryptic notes and "souvenir" body parts start popping up, and Daniel outs himself to his family, who are all now in grave danger.

A night at The Lure in New York City sets the scene for the novel's climax as Daniel, surrounded by men in leather masks, tries to trap his tormentor, but ends up in deeper trouble.

The novel offers insightful tidbits on locations (how summer nights in Key West smell like sex)



and a narrative voice consistently tethered to the emotionally tortured terrain of closeted men wedged between two worlds. Zebrun's strong writing skill and vivid imagination (both erotic and atmospheric) blend together to create a strong debut. ▼

Matt Haimovitz

◀ page 30

score's New York premiere with Morris. This is a definitive performance.

"Seventh Avenue Kaddish," composed by the winner of the 2002 Rome Prize, places the cellist near Ground Zero, wailing on the streets of New York as buildings collapse, debris blinds, and asbestos-laden dust suffocates. What the EPA did not say about the air, Sanford clarifies through music of slashing intensity. Stern's "Recitative (Yom Teruah)" is gripping in its

desperation. Steven Mackey's "Rhondo Variations" include knocking on the cello body and screeches. Augusta Reed Thomas' hauntingly beautiful "Bells Ring Summer," in her own words, "celebrates the vast color fields of the cello itself." Machover's "With Dadaji in Paradise" reflects his experience playing Bach solo suites throughout India, while Twinning's great "9-11 Blues" is true to its name. For an introduction to the modern American musical imagination and a raw look at what we're facing, *Anthem* demands to be heard. www.oxingale.com ▼

VIDEO

Tranny treat

by Glen Helfand

Myra Breckinridge (1970, Fox Home Entertainment, \$14.98)

It's no secret that definitions of independent cinema, both in subject and in major studio involvement, swing with the cash flow. Now that *The Passion of the Christ* has raked in big bucks, the big distributors that wouldn't touch the thing for fear of controversy are generating buzz about how they might tap the lucrative market for product with religious themes.

You could say there's an almost religious mythology attached to the fabulous folly of the film version of *Myra Breckinridge*, which has just been released on DVD. The idea that Gore Vidal's 1968 satirical novel about a male-to-female transsexual intent on a mission of spreading the gospel of sexual and gender equality, with a bit of overpopulation control, via the glamorous language of Hollywood film classics, could become a major Tinseltown production seems too good to be true. Especially one starring a luscious Raquel Welch as the tyrannical tranny, bitchy film critic Rex Reed as her male alter-ego, Mae West as a sexually predatory talent agent, John Huston as the lecherous leader of a cult-like drama school in Westwood, and dewy, ditzzy Farrah Fawcett, who reluctantly participates in a lesbian love scene — with Raquel. That this film was green-lighted by Twentieth Century Fox and gleefully wore the salacious pin of an X-rating makes it even more legendary.

But 1970, when *Myra* was released, was marked by a psychic shift from hippie free love to the more synthetic fibers of the sexual revolution. Mainstream Hollywood, it seemed, was desperate to remain relevant, appropriating the free-love pop ethos of the age (Fox also produced Russ Meyer's equally notorious *Beyond the Valley of the Dolls* in 1970). This long un-

available curiosity plays like a semi-bad acid trip, one fueled by the tensions that arise when corporate interests and countercultural attitudes collide.

Fluorescent sparks fly, though not always in the right direction. *Myra*, the movie, is a curdled confection, a mixture of glossy Hollywood production values — candy-colored sets, movie goddess costumes, an extravagant Mae West musical number, a collage-like use of film clips, Shirley Temple songs — lots of atomic bombs, and a revolutionary sexual subtext. There's a bodypaint-enhanced orgy scene and Rex Reed masturbating to a dessert buffet catered by Farrah. But the true climax of the movie is the gleeful anal rape of an all-American hunk by Raquel in a strap-on! It's staged in a very *Dr. Strangelove* manner.

Powerful women

In context with current dialogues on gender and sexual roles, this glamorized look at transsexuality, while steeped in bitchiness, is the antithesis of the dour *Boys Don't Cry*. *Myra* is the sequined result of decades of fast-talking, smart, powerful women of the Joan Crawford, Barbara Stanwyck, Katherine Hepburn variety, pickling impressionable (read: homosexual) male minds of the early 20th century. It has been said that *Sex in the City*'s babes were really gay men, and there's something similar going on here.

Raquel has a new outfit for every scene, as does Mae, whose casting couch is for men only. Both are exaggerated characters who are unafraid to express their appetite for beefcake. Rex Reed as Myron, the pre-op iteration of *Myra*, is believably steeped in queer self-loathing as he calls other characters "fags" and gets to utter the immortal line, "Where are my tits?" with true conviction. (His opening castration scene is also a surrealistic treat in which the surgeon suggests a circumcision as an alternative to more radical surgery: "It's cheaper.")

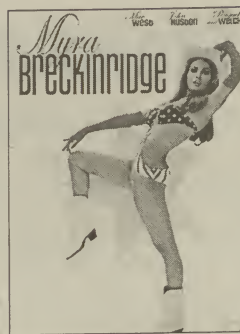
As you might surmise, this is one of those good/bad movies, a camp classic that is perhaps better in its mythology than in its incoherent narrative. It's a string of amazing moments and inconsistent acting that don't seem to have much to do with each other. This condition has the interesting benefit of making the DVD's extras provide a binding subtext. An E-Channel *Backstory* reveals the on-set anarchy, particularly the bitter, back-biting rivalry between 76-year-old Mae West, who hadn't made a movie in nearly 30 years, and Raquel Welch, who was hoping the film would be her ticket to acting credibility beyond sex-bomb status.

Director/screenwriter Michael Sarne, who never made a movie after this debacle, admits he found the book unappealing and only took the job because he was broke. This behind-the-scenes look's most interesting factoid is that the film had a "surprisingly positive" preview screening in San Francisco. (One imagines it may have been filled with members of the Cockettes!)

Even better is Welch's commentary (not to mention a bon-bon collection of trailers for her 1960s classics), which reveals marvelous gossip as well as her knowing, intelligent personality. Her recollections fill in some blanks and add a more complete narrative to the preceding. She says she initially relished the acting opportunity to play both male and female characters — one of many disappointments — and that the filmmakers actually wanted to graphically film the rape scene, complete with a sizable dildo! She flatly refused.

Welch's gay-friendly attitude extends to her criticism of depictions of a mincing, effeminate black character, which she pins on Sarne's homophobia. She tactfully discusses her antagonistic dealings with West, who never got to

the set before 5 p.m. She describes her first meeting at West's apartment, a place lit with 25-watt pink lightbulbs, and how the elder actress reminded her of a "truck-driver in drag." Welch views the film as "super weird," an incoherent mess that general audiences will never understand. She knowingly admits, however, that "gay audiences will get it very well." Damn right. ▼



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Out There

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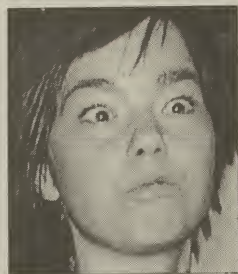
closet." Minor MTV celeb **Dax Shepard** on seeing humpy **Brad Pitt** onscreen: "I get giddy like a 12-year-old girl. I'm straight, but you're not human if you don't have a crush on Brad." And oh yes, there's also that article on "The Secret Lives of Houseboys." They're not whores, you know. "A hustler doesn't get down on his hands and knees to clean," observes one houseboy.

Over in the May issue of *Premiere*, TV actor **Matthew Perry**



Matthew Perry gets naked.

discusses filming a recent nude scene with action hero **Bruce Willis**: "There were certain ideas that the whole scene once we got out of bed should be played naked. I didn't think that two heterosexual men would do that. Bruce stayed naked, and I reached for cover."



Björk is a jork?

And don't invite iconic French actress **Catherine Deneuve** to a party for Icelandic pop star **Björk**. They worked together in Dogma director **Lars von Trier's** *Dancer in the Dark*, apparently an unhappy experience for both. The UK *Independent* quotes Deneuve as calling her elfin co-star "irrational" and "uncontrollable." "There is no point in expecting

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Stolen moments

Antique photos at Berkeley Art Museum

by Michael McDonagh

We live in an age of instant gratification. Digital cameras, which let you see your pictures immediately without having to develop them, has made the photo shop a thing of the past. So a show of photographs taken when this art was truly new (the daguerreotype went public in 1839) comes as a bit of a shock. These photographers worked hard to get their images — they traveled to remote and sometimes dangerous places, and used arduous processes to develop what they captured. The Berkeley Art Museum's *Time's Shadow: Photographs from the Jan Leonard and Gerrold Peil Collection*

(up through August 8) presents 50 works by several pioneers of this medium. Who would ever have thought that this artform's baby steps could produce pieces of such power and delicacy?

You can meditate on the not-so-hidden agendas of 19th-century imperialism that made photographers document events in troubled places. Brit Roger Fenton (1819-69), for example, was commissioned by his publishers, who were themselves urged on by the British government, to record his country's involvement in the Crimean War (1854-56). His 1856 salt print "Men of the 68th Regiment" is a far cry from Tennyson's poem "The Charge of the Light Brigade," which celebrated Victorian "heroism" in that conflict (the

charge was actually a disaster). Fenton's subjects are certainly not heroic, they're bored and ill at ease. The soldiers in this photograph are also every bit as posed as the American forces in Iraq we see pictured daily in the papers and on the 'Net. Like today's embedded photojournalists, Fenton was a propagandist for the Crown, whether he liked it or not — and there's ample evidence that he was forbidden to show the Crimean War's true horror.

A non-destructive byproduct of 19th-century colonialism was an intense interest in vanished cultures. This prompted photographers like Francis Frith (1822-98) to shoot pictures like the 1857 albumen print of the 3rd century BC Hypaethral Temple, in Philae, Egypt, which was devoted to Isis. An even more important effort in this direction was the massive photographic chronicling of Spain undertaken by the Frenchman Juan Laurent (1816-92), who began his *Vistas de España* when he set up shop in Madrid in 1857, and continued this work until his death. Volume four, which has 116 albumen prints, is on display here, open to the page containing "Granada, Al-hambra Patio of the



U.S. of California, Berkeley Art Museum and Pacific Film Archive, gift of Jan Leonard and Gerrold Peil Collection

Roger Fenton, "Men of the 68th Regiment, 1856" (salt print)

Lions," which shows the wedding arabesques so central to Islamic art, which forbids depictions of the divine. This picture reminds us of how Muslim politics, religion, and art conspired to produce something as exquisite as this 14th-century palace of the Nasrid dynasty.

Curator Lucinda Barnes' essay says that the impetus for much of the work here can be traced to 19th-century European Romanticism "and the lure of the past and the remote." Of course that's true, but I think this fascination also

stemmed from the Victorian public's interest in far-off places and their people. Just when our own imaginative borders should be expanding, we appear to be closing in, not looking out. *Time's Shadow* is a much-needed antidote to that. And there's good news ahead: BAM plans to present future shows of works in the Jan Leonard and Gerrold Peil Collection. ▼

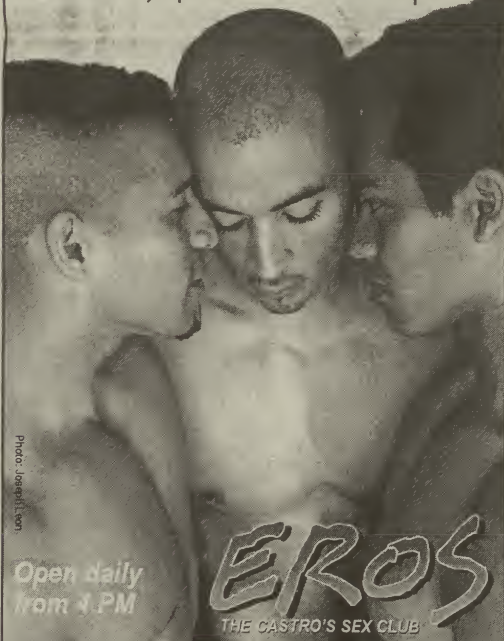
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Cecil Beaton

◀ Arts cover

others. Garbo wouldn't pose for him, although they became friends.

In '37, Beaton took the wedding photos for the Duke of Windsor's marriage to Wallis Warfield Simpson. The pictures created a sensation, so much so that Queen Elizabeth (the late mother of the present monarch), who despised the Duchess, posed for him. His association with the royal family lasted until his death. He was knighted in '72.

Brilliant composer

This sumptuous collection reveals Beaton's genius: the careful compositions, the richness of black and white, the lush use of color. Terence Pepper provides an excellent essay on Beaton and his photographer forebears as well as a helpful chronology, while Peter Conrad's "Beaton in Brillantia" candidly dissects the milieu in which he thrived. In the end, however, the images are the most eloquent testimony to Beaton's impressive talent.

His subjects show aspects of themselves that other photographers didn't capture. The Duchess of Windsor appears gentle and warm, although few described her as such. Winston Churchill, caught amidst the Battle of Britain, is grim, focused on the Nazi threat. Grace Kelly is playful, but Marilyn Monroe seems overcome by her image and looks ordinary and sweet. Maria Callas is contemplative, Ingrid Bergman confidently amused. Cooper's beauty and sex appeal jump off the page, as does Yul Brynner's virility. Rudolph Nureyev and Mick Jagger are sensuous. Beaton claimed he made the latter look like a eunuch, either an error in judgment or wishful thinking. The double portrait of Alice B. Toklas and Gertrude Stein shows a somber, forbidding couple.

Garbo finally sat for him in '46, five years after her last film. The images — including one as Pier-



Maurice Bess and Helen Macgregor

Cecil Beaton and Stephen Tennant in 1927: he loved posing for cameras.

rot — reveal a relaxed goddess, beautiful at 41. But Beaton noted acidly in his diary that the prints had to be retouched: age had softened her jaw line and etched her face. He didn't like Elizabeth Taylor, and she seems wary of him. In '56, he captured the 52-year-old Joan Crawford at her most imperious, defiantly challenging the camera. Is she, after 31 years in movies, gloating over her recent marriage to Pepsi-Cola CEO Alfred Steele and signing a three-picture contract with Columbia Studios?

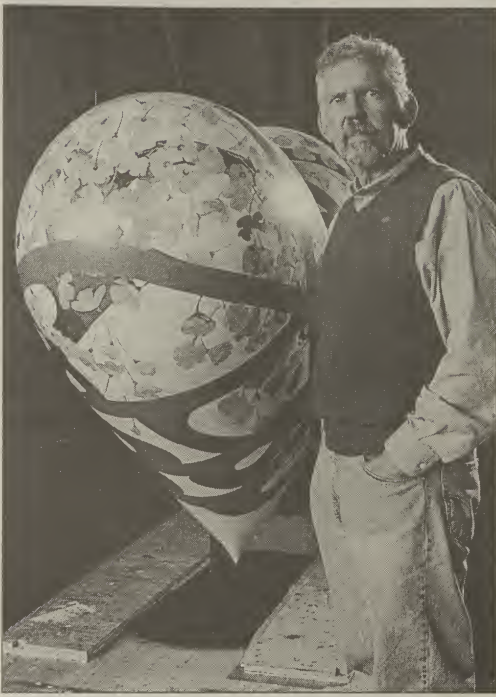
Tennessee Williams and Albert Camus look at ease, but Jean-Paul Sartre seems stiff. The multiple-exposure shot of Harold Pinter is revealing. Beaton's lens softens Jean Cocteau's rough features, while Salvador Dali appears handsome, posing with wife Gala. Photographer George Platt Lynes, a pioneer of homoerotic images, seems boyish and wholesome. Lesbian writer Jane Bowles and a thin Truman Capote are caught amidst Arab boys in Morocco. In a '78 shot, Louise Nevelson looks confused, as if discovering her harsh sculptures were self-portraits.

traits.

Other than himself — he loved posing for his camera and that of others — Beaton's favorite celebrity was Audrey Hepburn. In the '50s, he framed her androgynous appeal, yet she seems troubled by these genderless images. She asserted herself while filming *My Fair Lady* ('64), which won Beaton Oscars for set and costume design (as had *Gigi* in '58), and now was elegant and feminine.

Beaton claimed to be obsessed with beauty, which for him meant idealized youth — "perfection." While visiting San Francisco in the '60s, he met a young man at The Tool Box, a SoMa gay bar. He took him home to England, but when his manners proved less than polished, Beaton tossed him out. Late in life, Beaton suffered a stroke. Garbo visited him and justified her refusal to marry him by saying had she done so, she would have to care for him in his present condition. Like the world in which he moved, Beaton was brilliant but unforgiving. Perhaps that's why he caught the *beau monde* so superbly — he knew it well, yet loved it still. ▼

ART

SF-based artist Gary Bukovnik with his work in *Hearts in San Francisco*.

Hearts and flowers

Citywide show benefits SF General Hospital

by Michael McDonagh

Going someplace new is always an adventure. Such was the case when your reporter was dropped off by his cabbie at Pier 27 on a sunny April morning. The sign said Pier 27 all right, but the guy washing a car told him it was home to lots besides Bauer Limousine Service, and then a pretty pressperson with a red folder pointed the way. So, after making a beeline through a cavernous interior with outsized figures straight out of Lewis Carroll, he found he was indeed in the right place. For there, near the door, with a view to Treasure Island and beyond, were fiberglass and steel hearts, both finished and un-, and there was internationally renowned San Francisco-based artist Gary Bukovnik, too.

Bukovnik, who's immediately cordial, stresses the fact that his fiberglass heart is a positive contribution to the *Hearts in San Francisco* project — 80% of the

proceeds are to benefit the truly democratic programs (no one's turned away due to lack of funds) of San Francisco General Hospital. The undertaking will involve up to 100 artists, both American and international, by summer's end. It kicked off on Valentine's Day with the unveiling of Michael Osborne's heart, smack-dab in the middle of Union Square. Its international aspect is easily represented by the handsome husband-and-wife team of American photographer Michael Speight and South Korean-born designer Myunghye Han. Bukovnik's contribution is outside on the pier, next to Roy DeForrest's big-eared dog. San Francisco *Chronicle* cartoonist Phil Frank is there, painting his up-to-the-minute heart: a newly married, tuxedo-clad gay male pair floats next to City Hall.

Bukovnik's 400-lb. heart, which will be unveiled outside the Geary St. side of Macy's Union Square on May 4, has his signature floral imagery, but there's a twist, or rather several. The

straight-from-the-flower-shop red ties, which figure in many of his sharply observed watercolors, seem to be magnified here as they wrap around his heart, echoed or shadowed by blue bands. And the subject matter? Flowers, of course, but this time meticulously-painted-in-acrylic California poppies, which swirl in, around, and over the shoulders of the heart. Bukovnik says he's been doing this kind of work for about a year, and his tumbling flowers in Trillium Press' recent print edition of his work certainly bear this out. His often contemplative views of flowers get a kick of vertiginous drama. Macy's will also be selling a scarf of Bukovnik's heart, with its proceeds earmarked for SF General, which hopes to raise \$1,000,000 from this ambitious project. Twenty of the show's hearts, positioned at various locations throughout the City, will be auctioned this November to benefit the hospital. It's a noble project in far-from-noble times. ▼

Hollywood Life

◀ Arts cover

part, the full-color images, by free-wheeling magazine photographer Eliot Elisofon, intimately capture the lifestyles of the rich and famous at a point of fading ostentation, at that crisis-point where the film business was being challenged by new generations and the growing power of television.

While the book is notably lacking in factual information, we may surmise, based on a biographical section on the photographer, that the pictures may come from a book on *Hollywood Style* organized by film historian Arthur Knight in the late '60s. The tome reflects the time that Charles Manson and family shattered the idea of the celebrity compound with carnage. That's a dramatic way of saying that the book has an elegiac tone of lost glamour, a topic addressed by Gavin Lambert in his entertaining opening essay. But at the same time, there's an irresistible appeal in seeing what once passed for elegance and flash in Southern California. It's like an episode of MTV's *Cribs* as seen on the History Channel.

There are legendary homes like Pickfair, which has an old-Europe feel as a building, while the interior, as seen in these pictures, has the stale, stuffy feel of a grandma's house, with brocade chairs and stately portrait paintings. Greenacres, the home of silent star Harold Lloyd, is an Italianate building with elaborate gardens. It looks impressive from a distance, but careful inspection reveals cracked exterior walls and dead, dangling ivy still clinging to the balconies. The dark, wood-paneled interior is a cross between the Hearst Castle dining room and Norma Desmond's place on Sunset. Even so, it's sad to think that these places, and those of their ilk, have been razed.

Poodle parlor

Some still maintain some integrity. Director George Cukor's home, notorious for its gay pool-parties as well as literati guests, has a well-stated elegance as it includes both a stuffy sitting room with Louis XIV-ish gilded mirrors, embroidered upholstery and

an ivy-covered Roman-style statue visible through the window, as well as a sleek, Deco den with a modern art collection tastefully displayed (with those clip-on lights!). Cukor, crisply dressed in a suit, poses next to his French poodle. On the next page, inimitable costume-designer Edith Head poses sternly in her gewgaw-filled, Mexican-style parlor. It actually seems kind of homey.

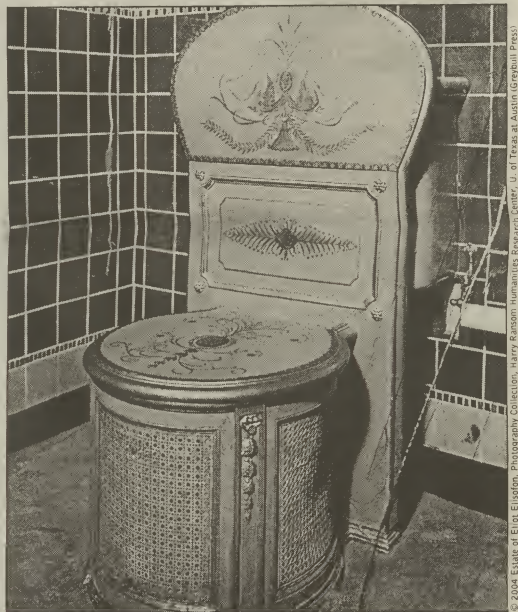
James Coburn's sprawling, Spanish-style hacienda seems palatial from the exterior, and the inside, designed by Tony Duquette, affirms the idea. There's a tiled fountain in the entry hall, zebra-skin rugs on the terra cotta floor, an elaborate crystal chandelier concealing a disco ball, conga-drums-turned-coffeetables and bejeweled ceiling beams. According to Lambert's introduction, Coburn and his wife lived in an Arabian Nights fantasy that was one of the few homes to uphold showplace standards during and after the late '60s.

It's interesting to see how male stars with very hetero profiles had homes clearly formed by a queer eye. Pop star Bobby Darin's dining room is a Gothic affair with candle-burning chandelier, rainbow stained-glass windows and a once-chic bouquet of orange dried flowers. It's a kin to Henry Fonda's theatrically macho rec room with blood-red walls, an expansive green pool table, and a cue-rack accented with medieval spears and other ancient weapons, quite possibly authentic. More interesting is Charlton Heston's tastefully modern abode, which was seen recently in that memorable sequence in Michael Moore's *Bowling for Columbine*. He's got a mid-century modern house with an impressive art collection that makes it difficult to reconcile Chuck's political viewpoints, attitudes that further charge a double-page nude photo of the manly man reading a script in his tiled sauna. Eek!

In contrast, the certifiably queer Rock Hudson had a home that was surprisingly modest, albeit the nude statue described in Lambert's intro are not visible in the photographs. Rock tussles with his German shepherds and lounges by the pool, which is accented by free-standing Roman columns, while his rela-

tively austere bedroom includes a wall of nautical paintings and a bed that's so tightly made it could pass the coin-bouncing inspection in military barracks. It also appears that Rock had an extensive collection of LPs. Similarly modest, livable homes belonged to Natalie Wood, Eva Marie Saint and Elke Sommer, who is seen painting while sitting on a tufted, crown-like ottoman while dressed in poolside attire.

The prize for most over-the-top residence by far goes to superstar stripper Gypsy Rose Lee, who was a good friend of the photographer. Her home is an overdone fantasia of curved, gilded walls, textured green wall treatments, curlicue wrought-iron railings and a doll-house-pink bedroom that's a dead ringer for a room at the Madonna Inn. Gypsy's toilet is concealed in an elaborate, hand-painted piece of (dented) furniture, a true marvel that gets its own page. They don't make 'em like that any more, perhaps for good reason. But seeing it in *Hollywood Life* is well worth the price of admission. Having this deluxe tome on your coffeetable is a welcome reminder that periodic redecorating is a meaningful thing. ▼



Antique commode in Gypsy Rose Lee's bathroom.

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'Best of Broadway' 2004-05 season announced

by Richard Dodds

What do Jerry Springer, a German transvestite, a dead Beatle, Dame Edna, and a Bing Crosby movie have in common?

They are all sources of inspiration for an unusually eclectic season that Best of Broadway has announced this week. An eighth show for the 2004-05 season will be announced at a later date.

Here are the shows, listed in order of interest (at least to me).



Jefferson Mays plays Charlotte.

I Am My Own Wife Although not due at the Curran Theatre until spring/summer 2005, Doug

Wright's play has become a hot commodity after recently winning the Pulitzer Prize for Drama. Wright, who wrote about the Marquis de Sade in *Quills*, interviewed German transvestite Charlotte von Mahlsdorf for the play.

Von Mahlsdorf is an underground celebrity for surviving both Nazi and Communist rule as a transvestite. Jefferson Mays, the acclaimed star of the current Broadway production, will repeat his performance here as von Mahlsdorf, in addition to playing 40 other characters in the one-person show. Moises Kaufman (*Gross Indecencies*, *The Laramie Project*) is the director.

Jerry Springer – The Opera It's the most unlikely title for an opera since *Nixon in China*, but this opera/musical inspired by the most lurid of talk shows has been a hit in London since its opening a year ago. The production will make its US debut at the Orpheum early in 2005, and then proceed directly to Broadway. Written by Richard Thomas and Stewart Lee, the show, according to *The Sunday Times*, is a "bruising, shocking, irresistibly funny masterpiece."

Lennon Tribute musicals have been a mixed bag, but we'll be see-

ing the world premiere of this Broadway-bound musical built from the post-Beatles songs of John Lennon. Written and directed by Don Scardino, and produced in arrangement with Yoko Ono, the musical will feature 10 actors portraying Lennon at different points in his life. At the Curran in the winter of 2005.



Backstage

As You Like It Shakespeare doesn't show up much on Best of Broadway seasons, but Sir Peter Hall's production of this comedy looks to have the goods to make a commercial crossover.

It also happens to star his daughter Rebecca Hall as Rosalind, who has

garnered good reviews since the production's premiere in England last year. According to Sir Peter, the production explores the play's darker sides. Coming to the Curran in spring 2005.

White Christmas This may be a terrible idea. Turning movie musicals into stage musicals usually is. But we're seeing the world premiere, and who isn't a sucker for snow effects on stage? Walter Bobbie, who directed the successful *Chicago* revival, is at the helm of this adaptation of the 1954 Crosby-Kaye-Clooney movie with songs by Irving Berlin. At the Curran this winter.



Barry Humphries is Dame Edna.

Dame Edna Back with a Vengeance This entry, due at the Curran this fall, might be a little more exciting if it weren't Dame Edna's third visit in several years. But Edna creator Barry Humphries should realize the need for fresh material, perhaps even introducing audiences to some of the other off-kilter characters he has played famously in Australia and the UK.

Evita It's hard to get excited about the umpteenth production of Andrew Lloyd Webber and Tim Rice's Eva Peron musical, due at the Golden Gate in spring 2005. But the good news is that the producer is Cameron Mackintosh, whose track record includes *Les Miserables*, *Miss Saigon*, *The Phantom of the Opera* and *Cats*. So it should at least look good.

Subscriptions are now on sale to the eight-show season. Call 551-2050 or go to bestofbroadway-sf.com.

New Conservatory news

Summer will bring new songs and new seats to the New Conservatory Theatre Center. During the summer months, NCTC will replace the deck, seats and carpeting in the Decker Theatre. Upgraded seating for the smaller Walker Theatre and Theatre 3 is scheduled to be finished in the fall of 2005. Come the fall, reserved seat-

ing will be the policy in each of the three spaces.

The budget for the first phase of renovations is \$50,000, with half pledged in the form of a challenge grant. In another words, NCTC needs to raise another \$25,000 to get the first \$25,000. For \$500, you can get your name on a seat in the Decker Theatre.

While renovations are underway in the big house, the other theaters will carry on as usual. Of particular note is a new musical by the librettist of *Company* and *Merrily We Roll Along* that will have a "pre-US tour workshop production" beginning May 21.

The all-sung *The End*, with lyrics by George Furth and music by Doug Katsaros, follows three women in their romantic journeys. A "twist" is promised midway through the show.

The End is the first of four shows in a summer *In Concert* series. Next up will be *Goldfield & Koldewyn*, a light-hearted revue opening July 10 and performed by Cindy Goldfield and Scrumby Koldewyn. Meg Mackay and Bill Philadelphia will perform the songs of Cole Porter in *So in Love*, opening July 24, and rising cabaret singer Spencer Day will perform a program of standards and original compositions beginning Aug. 14.

Call 861-8972 or go to nctcsf.org.

Short scenes

• Theatre Rhino is presenting a double bill of Harold Pinter's *The Collection* and Edward Albee's *The Zoo Story* that it has titled *A Pinter/Albee Duet*. Neal H. Shorstein, head of the Rhino board, is directing the production, running May 6-30. Call 861-5079 or go to therhino.org.

• Sara Felder is reviving for one performance her solo show that incorporates juggling and jokes into a tale of a traditional Jewish lesbian wedding. Felder will perform *June Bride* on May 13 at the Jewish Community Center of San Francisco. Call 292-1233 or go to jccsf.org. ▼

Richard Dodds can be reached at BARstage@aol.com.

Lwan McGregor Tilda Swinton Peter Mullan Emily Mortimer

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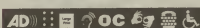
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OUT & ABOUT

Calendare by Mark Mardon

Asian America

From April 29 to June 12, San Francisco's Asian Pacific Islander Cultural Center (APICC) will be presenting the 7th Annual United States Of Asian America Arts Festival, showcasing works from more than 15 premier Asian Pacific Islander dance, film, theater, visual art, literary and music organizations. Unless noted otherwise, all the events listed below take place at SomArts Cultural Center, located at 934 Brannan. For details, call (415) 864-4126 or visit www.apiculturalcenter.org

Pearl Anniversary

Celebrating 30 Years of Asian American Dance, a tapestry of Asian American dance, including contemporary, traditional and butoh style, presented by Asian American Dance Performances. Experience the rich diaspora of Asian American dance with five short, original works presented each night by the first Asian American dance organization in the U.S. \$12-\$15. April 29-May 1 at 8pm; May 2 at 2pm.

Benefit Art Auction

Benefit Art Auction and Reception for Golden Thread Productions, featuring artwork by Middle Eastern and Bay Area artists. \$10. May 2 from 4-8pm. Info: (415) 626-4061.

(S)kinship

African American and Asian American Connections: A visual art exhibit by African American and Asian American women, presented by Asian American Women Artists Association. Free. May 5-26, noon-4pm (closed Sun. & Mon.). Reception on May 8 at 5:30pm. Literary Reading on May 22 at 2pm.

Re-mix 2004

A Café Style Exhibition of visual art by Asian Pacific American and Chicano-Latino artists. Drawing contest. Presented by SomArts Cultural Center, Kearny Street Workshop, and Magicians with a Message. Free. May 6-25 from noon-4pm (closed Sun. and Mon.). Opening reception on Thursday, May 6 at 5:30pm. Artists sit as models for drawing contest on Saturdays, May 8, 15, & 22.

Continental Drift

An Evening with Jimmy Biala and Search: Poetry reading and percussion performance, presented by Asian Improv Arts and APA Heritage Festival. \$10-\$12. Thursday, May 6 at 8pm.

Child At War/Quest

Child At War with Genny Lim and Quest featuring Melody Takata: Poetry reading with saxophone/percussion accompaniment; and movement/music performance with saxophone/dance accompaniment. Presented by Asian Improv Arts (sic) and APA Heritage Festival. \$10-\$12, Friday, May 7 at 8pm.

Eagle Feathers, Island Tales

"Magicians with a Message," featuring Medicine Warriors, All Nations Singers, and storyteller Takama. A family dance/theater/magic performance with mythical storytelling. \$7-\$15 Saturday, May 8 at 8pm, and Sunday, May 9 at 2pm.

LIT @ JSC

Literary readings by writer/media artist Lisa Asagi and novelist/playwright/poet R. Zamora Linmark, presented by Jon Sims Center for the Arts, 1519 Mission. \$10-\$15 sliding (NOTAFLOP). Tuesday, May 11 at 8pm. Tix/info: (415) 554-0402

Aloha Aina

Songs of Sovereignty for the Hawaiian Nation. Hawaiian music performance by C.D. Ka'ala Carmack. \$10-\$12. May 13-14 at 8pm.

Kularts + Purple Moon Dance

Sayaw sa Mutya and Greater than the Sum of our Parts, plus Al-leuia Panis Dance Theatre and Purple Moon Dance Project. Filipino dance theater presented by Kularts and Purple Moon Dance Project. \$15. May 15 at 8pm, and May 16 at 3pm.

Chains of Color

Somei Yoshino Taiko Ensemble and Robert Moses' Kin: Taiko drumming and modern dance collaboration blending Japanese and African American experiences. \$12-\$15. May 20-22 at 8pm.

Queer Eye by 3rd I

Screening of Sherna Dastur's film "Miss Manju Truck Driver (Manjuben Truck Driver)." Presented by 3rd I South Asian Independent Film and Queer Cultural Center. \$8. Sunday, June 6 at 7:30pm

M.U.V.E.

M.U.V.E. (movement uninhibited violating everything). Music/video/movement/fashion performance presented by (a)eromestiza and Queer Cultural Center. \$12-\$25 sliding. June 11-12 at 8pm.

Fri 30

STEAMROLLER: 'Let x=3' @ JSC

The Jon Sims Center for the Arts presents "Let x=3" by AIRspace artists-in-residence STEAMROLLER Dance Company, creating physically articulate dances that examine how language and mass media shape ideas of race, sexuality and gender. "Let x=3" is three times the fun as three fiercely individual choreographic voices explore the creative possibilities of collaboration. Featuring *With arms in supplication...* by Vong Phrommala; *The Loneliness of the Long Distance* by Jennifer Chien (set to haunting early music and madrigals, this duet for two men incorporates the work of local sculptor David Fough); and *Worst Case Scenario* by Jesselito Ble (a series of dance vignettes looking at disasters and ritual). Post-performance discussion will allow the audience and artist to speak directly with one another. \$10-\$15 sliding (NOTAFLOP). 8pm. Jon Sims Center for the Arts, located at 1519 Mission St. (btwn 11th St. and South Van Ness). Tix/info: 415-554-0402; www.jonsimsctr.org

'Rent Party 2004'

@ Cartoon Art Museum

The Cartoon Art Museum salutes the stars of DC Comics at its fourth annual "Rent Party" fundraiser. Mix and mingle with local artists, nationally recognized cartoonists, and comic book creators while enjoying culinary delights, libations and live entertainment. The party coincides with the WonderCon comic convention being held at Moscone Center, April 30-May 2. Among the dozens of cartoonists in attendance will be a host of popular artists and writers from DC Comics including Ed Brubaker (Batman, Catwoman), Howard Chaykin (American Flagg!), Challengers of the Unknown, Geoff Johns (Flash, Teen Titans), Steve Leialoha (Fables), Greg Rucka, (Wonder Woman, Superman, Batman), Jen Van Meter (Hopeless Savages, Batman: The Golden Streets of Gotham), and Judd Winick (Batman, Green Arrow). \$15-\$35 sliding (those who pay \$35 or more will be eligible to win rare merchandise, signed comic books and original art). 8pm. 655 Mission St. Tix/info: (415) CAR-TOON, ext. 314; www.cartoonart.org

Smuin Ballet Retrospective @ YBCA

Opening night: Smuin Ballet celebrates with its 10th Anniversary Retrospective, a showcase of selections from the repertoire of Michael Smuin, including highlights from *Frankie and Johnny*, *The Blue Angel*, *Cyranos*, *Dances with Songs*, *Pinocchio*, *Songs of Mahler* and more. \$43-\$60 (\$60 opening night). 8pm Wed.-Fri. (plus Tue., May 11); 2pm & 8pm Sat; 2pm Sun. (plus 7pm May 2). Gala on Sun., May 16 at 3:30pm. Thru May 16. YBCA Theater, 700 Howard St. (at 3rd St.). Tix: 415-978-2787. Info: 415-495-2234; www.smuinballet.org

Nina Haft's 'Mountain Views' @ Mtn. View Cemetery, Oakland

In celebration of Bay Area Celebrates National Dance Week, Nina Haft & Company presents *Mountain Views*, a new site-specific performance about sanctuary and the power of transformation, performed by a multicultural and multigenerational cast of over thirty dancers and musicians. Nina Haft brings together dance, music, nature and history in a free outdoor concert at the Mountain View Cemetery in North Oakland. *Mountain Views* will lead audiences on a performance tour of the majestic memorial park designed by Frederick Law Olmsted in 1863. The concert begins at the cemetery entry circle and continues at several locations, unfolding as a live movie. Admission is free. Performances on May 1st & 2nd at 7pm, and May 8th at 4pm. Performances start promptly at the entry gate of Mountain View Cemetery, 5000 Piedmont Ave. in North Oakland. Info: 510-595-8388. This event is wheelchair accessible, with some steep paths. Warm dress is encouraged.

'The Sweet New'

@ EXIT Stage Left

Raymond Rea in conjunction with Density Over Duration Productions presents: *The Sweet New*, a new play with a new look at transsexuality. Featuring: Don DeMico, Catz Forsman, Damian Kalish, Natalie Palan, Cassie Powell, Charlie Reeves, Jeremy Sawyer. Written and Directed by Raymond Rea. \$15-20 sliding scale. Runs April 30 and May 1, 6, 7, & 8. All shows at 8pm. EXIT Stage Left, 156 Eddy St. (at Taylor & Mason, close to Powell St. MUNI/BART Station). Tix: 415-648-3091 or doverdprod@earthlink.net. Info: www.sf-fringe.org/now.html#anchor3600

Daughters of the Goddess

Daughters of the Goddess, a Bay Area women-only Goddess Temple, presents a public ritual in Berkeley in honor of May Eve and Saxon May Queen Goddess Walpurga. The ritual, a celebration of one of the original Pagan Springtime festivals, will be held tonight (Fri., April 30) from 7-10:30pm. All women and girls are welcome. Locale and directions will be provided upon RSVP. Info/RSVP: 925-787-9247; www.daughtersofthegoddess.com

Leather Bondage Sketch @ Mark I. Chester Studio

Photographer Mark I. Chester hosts a Leather Bondage Sketch Group at his SoMa studio. Poses include bondage, leather gear and eroticism. Open to gay male sketchers of all skill levels. 7-10pm. 1229 Folsom St. Reservations: 415-621-6294; mchester.best.vwh.net/bondage.html

Dancing Across Cultures @ Palace of Fine Arts Theatre

The Presidio Performing Arts Foundation (PPAF) presents its Fifth Annual Spring Showcase, "Dancing Across Cultures." Choreographed by Vassili Mountian, artistic director and principal choreographer for PPAF to celebrate International Children's Day. PPAF recently opened the Presidio Dance Theatre Academy in the historic Presidio National Park — the only performing arts facility of its kind located in a national park in the Western United States. \$20 gen'l; \$150 sponsors (enjoy Preferred VIP seating). Post-performance Egyptian dinner at Palace of Fine Arts; Silent Art Auction featuring contemporary Russian artists; Music by the Presidio Dance Theatre Orchestra; optional late-night tour of the new Presidio. Box Office opens at 6pm; show 7-8:30pm. Palace of Fine Arts Theatre (adjacent to the Exploratorium at Lyon & Baker). Free Parking. Tix/info: www.pfaf-sf.org.

MAX TGIF @ Elevation

MAX, the Men's Associated Exchange, presents a fundraiser for the Richmond/Ermet AIDS Foundation to support "Help is on the Way X: Broadway... and all that Jazz." With special guests Bruce Vilanch (star of *Hairspray*), Rick Dinihanian, June cover man/centerfold for *Playgirl*, and The Kitchettes. Complimentary cocktails & hors d'oeuvres. 9p. boys. Door prizes. Raffle. Mini Silent Auction. \$20 door. 6-9pm. Elevation Salon & Cafe, 451 Bush St. (btwn Grant & Kearny).

'Joseph & the Amazing Technicolor Dreamcoat' @ City College

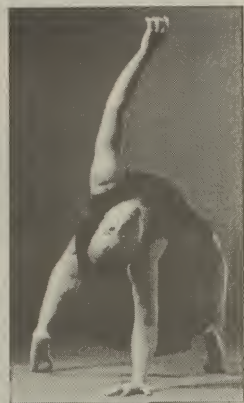
Now playing: Andrew Lloyd Webber and Tim Rice's *Joseph and the Amazing Technicolor Dreamcoat*, a zany, eclectic rock opera that retells the coming-of-age story of the biblical Joseph and his many brothers. Directed by Deborah Shaw; music direction by Michael Shahan. \$15 gen'l admission; \$10 student/senior. 8pm April 30 & May 1; 2pm May 2. Diego Rivera Theatre, City College of SF, 50 Phelan Ave.

Ira Marlowe/Alexis Harte/Comfy Chair @ CMC

Community Music Center presents three acts: Ira Marlowe (www.iramarrowe.com) a celebrated veteran of the SF singer/songwriter circuit, whose music is witty, philosophical and disarmingly honest; the Alexis Harte Band (www.alexisharte.com), with Alexis Harte on acoustic guitar & lead vocals, Adrian West on 6-string electric violin, Randy Weaver on upright Cleveland bass, and Aaron Brinkerhoff on a cocktail drumkit, blending rootsy Americana with touches of Brazilian, Reggae and Jazz; and Comfy Chair performing energetic, theatrical rock mixing upbeat covers of swing, blues and rock favorites with their own surreal, cabaret-rock originals. \$8 adults, \$5 students/seniors/ArtsCard holders. Community Music Center, 544 Capp St. (btwn 20th & 21st). Info: www.sfmusic.org

Teen Performance Ensemble @ NCTC

The New Conservatory theatre Center's Teen Performance Ensemble presents "The Canterville Ghost," a comic tale of an American family living in a haunted house. Directed by Angela Jolly. Adapted by Tim Kelly from Oscar Wilde's novella. Set in the 1920s, it is the tale of a young American family moving into a medieval English manor haunted by a fine and respectable ghost. But modern American sensibility leaves little room for such nonsense as haunting. For ages 7 and up. \$5 per youth for groups of 10 or more; \$7 children; \$10 adults. 8pm today and Fri., May 7. 2pm Sat. & Sun., May 1, 2, 8 & 9. NCTC, 25 Van Ness Ave., Lower Lobby (at Market St.). Tix/info: 415-861-4914; www.nctc.org



Joe Landini dances in "Bourgeois" @ Venue 9. See Wednesday.

Sat 1

'Cinco de Mayo' @ The Center

The Latino Forum at the SF LGBT Community Center invites you to a first-ever "Cinco de Mayo Celebration," an historic collaboration by queer latino groups Aguila/El Ambiente, Club Papi, Ellas en Acción, GELAAAM of San Mateo, LLEGO, Proyecto ContraSIDA Por Vida, and QueLaCo (the Queer Latino/o Artists Coalition). Food, drink, live entertainment, music, fun. \$5 donation (NOTAFLOP). 11am-1pm. Rainbow Room @ The Center, 1800 Market St. Info: www.sfgaycenter.org

AfroSolo's 'Slammin' AIDS 4' @ AAAACC

The AfroSolo Theatre company at The African & African American Art & Culture Complex (AAAACC) presents "Slammin' AIDS 4: Increasing Knowledge, Decreasing Risk!" This multicultural forum for youth ages 14-26 aims to increase their knowledge of HIV/AIDS and learn ways to decrease the risks of becoming infected. Through poetry, theater, music, film/video, the visual arts, panel discussions and rap sessions, as well as health information booths and HIV/AIDS testing, AfroSolo will present an all-out artistic assault on HIV/AIDS. Free. Registration w/light breakfast begins 9:30am; event ends with reception at 5pm. 762 Fulton St. (at Webster). Info: Thomas R. Simpson, 415-771-2376.

Oakland East Bay Gay Men's Chorus @ Lakeshore Ave. Baptist Church

The voices of the Oakland East Bay Gay Men's Chorus and soprano soloist Yulia Ronskaya come together for an evening of robust choral music. Titled "Something's in the Air", Ronskaya and chorus will present a sampling of works from early music to the new and avant-garde. Born in Moscow, Russia, Ronskaya began her professional career performing the role of Tatiana in the Moscow State Opera production of Tchaikovsky's *Eugene Onegin*. Ms. Ronskaya now resides in the East Bay, where she directs the a cappella group Voices: Lesbian Choral Ensemble. The concert culminates with a timely performance of "Marry U", a work by SF composer Robert Seeley calling for equal marriage rights. \$12 advance; \$15 door. 8pm. Lakeshore Avenue Baptist Church, 3534 Lakeshore Ave., Oakland. Tix: (800) 706-2389; www.eastbayvoice.org; www.obegmc.org

Thrive @ The LGBT Center

Thrive: a group of guys, yep HIV+, breaking the isolation of HIV and not only surviving the disease, but thriving in spite of it. Donation suggested 1-3 pm. The LGBT Center, 1800 Market St. (at Octavia), Third Floor. Email list for info & other events: thriving-subscribers@yahoo.com

Mama's Toy Drive @ Aunt Charlie's Lounge.

Mama's Toy Drive Kickoff, hosted by Mama's Moo Cow, Colette Le Grande. Food at 4pm; Show at 5pm. Aunt Charlie's Lounge, 133 Turk St. Info: www.mamas-fair.org

HDTV Makeup Class @ Kryolan

High Definition Television is creating challenges for makeup artists. Learn the fine art of HDTV makeup from Jos Brands, a renowned makeup artist from Antwerp, Belgium, author of *Airbrush & Bodypainting Book*. \$35 for a 3-hr. session. Select morning (9am-12 noon) or afternoon (1-4pm). Limited seating; reservations recommended. Kryolan Corp. Professional Makeup, 132 Ninth St. Call 415-863-9684.

'How Weird Street Fair' @ Howard & 12th streets

Howard Street will once again become "How Weird" with four city blocks filled with crafts and art, music and dancing, performers and merriment. Participants encouraged to come in festive outfits. This



Eric Kupers performs "Flood" at UC Davis. See Thursday.

celebration of creative vibrancy gathers artists, musicians, dancers, and performers from across the Bay Area. Top DJs will play house, breaks and trance. Performance stage with live music, notable speakers and acts of weirdness. At 8pm the stages will be converted into a massive drum circle and collective jam, illuminated by a festival of light and images by several prominent San Francisco VJs and light artists. The How Weird Street Faire is a project of World Peace Through Technology Organization, whose goal is to promote global peace among all nations through the benevolent uses of technology. The Faire takes place South of Market at the intersection of Howard and 12th streets. \$3-\$5 sliding scale donation requested (\$3 with costume; \$5 without). Proceeds benefit two community nonprofits. Info: www.peacetour.org

LiquidFIRE @ JSC

LiquidFIRE Productions and JSC present "Sacred Revolution/Sweet Release," a Work in Progress directed by Veronica C. Combs, featuring original music, song, dance, storytelling, poetry, unspoken interpretation and more. Thirteen lesbian and queer women of color confront and overcome the negative and oppressive voices that keep them from taking pleasure in their lives. Music and sound score by Melissa Dougherty; Vocal and Music Direction by Lindasusan Ulrich. Lighting Design by Shady Lady Lighting. All make-up provided by MAC Cosmetics. Post-show discussion after each performance. "Sacred Revolution/Sweet Release" will premiere at the National Queer Arts Festival 2004 (June 17, 18, 19, 20, 24, 25 and 26) at Theatre Rhinoceros. \$10-\$15 sliding (NO-TAFLOF). 7 & 9pm. Jon Sims Center for the Arts (JSC), 1519 Mission St. Tix: (415) 554-0402 or acteva.com (search liquidFIRE). Info: www.jonsimsctr.org

Sun 2

'Expo for the Artist & Musician' @ CELSpace,

The Expo for the Artist & Musician celebrates its fifth anniversary with 90+ arts groups providing connections & opportunities for all members of the arts community. Browse the tables, meet the community, and make professional, cultural and personal connections of all sorts. Free or low-cost networking events, workshops, exhibitions, performances, discussion groups, community advocacy, and arts promotions via print and online resources. For its fifth anniversary, the Expo is expanding these services from a one-day event to a year-round public resource. A new workshop series features classes in grantwriting, burlesque, painting, dance, theater, improvisation, the music industry and much more. The Expo also offers an all-day portfolio review for artists and a CD critique service for musicians. Admission \$2 (NOTAFLOF). 11am-6pm, CELSpace, 2050 Bryant St. (at 18th St.).

'Running to the Altar' @ Golden Gate Park

Join other runners in "Running to the Altar," a 5K fundraising run and community event to benefit Marriage Equality California's fight for marriage rights for same-sex couples. A rally follows at about 10:30am with Assemblyman Mark Leno, Heklima of Trannyshack, plus music and wedding cake. Everyone is invited to run (for a \$20 entry fee) and attend the rally. 10am. Speedway Meadow, Golden Gate Park. Sign up to run the day of the event or at marriageequalityca.org

SF Hiking Club

Join other outdoors lovers for a Mount Diablo/Eagle Peak Grand Loop Hike. This variety-packed hike loops slightly below Mt. Diablo's peak and will be a showcase of wildflowers in the forest and meadow. It's a moderate 9-mile hike with a 1,800-ft. elevating gain. Meet 8:45am under the large Sawayay sign at Market & Dolores. Info: 415-487-6410; www.sfhiking.com

'Outlook' @ Channel 29

"Outlook," the Bay Area's queer news & community affairs TV show. This month features the DVD release of Myra Breckinridge (1970), Hollywood's first (and only) transgendered movie. Plus more Gay Marriage coverage. 5pm. Comcast Channel 29. For info on East Bay, South Bay & Sacramento airings, visit OutlookVideo.org

Mon 3

'This So-Called Disaster' @ Roxie Cinema

Special Preview Screening (7pm) to Benefit Magic Theatre, followed by discussion featuring Larry Ellenberg and director Michael Almereyda. Chronicling the direction of Sam Shepard's play "The Late Henry Moss," for its world premiere at the Magic Theatre in San Francisco in late 2000, *This So-Called Disaster* documents the final three weeks leading up to the first night, focusing on the A and B list actors who make up Shepard's cast. Rather than bringing a play to the big screen, this documentary attempts to expose the emotional process that actors go through in attempting to adapt the words of a play to the flesh and blood of the stage. \$8 gen'l admission. 7pm. Roxie Cinema, 3117 16th Street between Valencia and Guerrero. Tix: Magic Theatre Box Office, 415-441-8222 (thru May 1), or Roxie Cinema, 415-863-1087

Tue 4

Marcus Shelby @ Intersection

Jazz at Intersection Summer 2004 Series presents the 15-piece Marcus Shelby Jazz Orchestra, performing the "book" of work composed as part of Shelby's 3-year residency at Intersection, including *The Lights Suite*, *Port Chicago Suite*, *Random Abstract Suite*, and *Duke Ellington's Such Sweet Thunder Suite* and *Far East Suite*. With guest vocalists Peter Macon and Paul S. Flores on Midtown Suite. Shelby has been playing acoustic bass for more than two decades. \$12-\$15 sliding. 8pm. 446 Valencia St. (btwn 15th/16th). Tix/info: 415-626-3311; www.theintersection.org

'Trannyshack' @ The Stud

"Trannyshack" presents "Work is a Drag," a pre-Bike to Work Day benefit for the San Francisco Bicycle Coalition, co-hosted by Heklima and Fauxnque (Miss Trannyshack 2003). \$7 (SFBC members only \$5; free if you join at the door). The Stud Bar, 1301 Harrison (at 9th St.). Info: heklima.com

Wed 5

'Hairspray' @ Golden Gate Theatre

Opening night: Best of Broadway, under the direction of Carole Shorenstein Hays and Scott E. Nederlander, presents *Hairspray*, directed by Jack O'Brien, with music by Marc Shaiman, lyrics by Shaiman and Scott Wittman, book by Mark O'Donnell and Thomas Meehan, and choreography by Jerry Mitchell. *Hairspray* is set in 1962 Baltimore and tells the story of Tracy Turnblad, a big girl with big hair and an even bigger heart, with only one passion — to dance! Comic legend Bruce Vilanch stars as Edna Turnblad, the role made famous on Broadway by Harvey Fierstein. *Previews*: \$36-\$78.50. 8pm Wed.-Sat.; 2pm Thu. & Sat. matinees; 2pm & 7:30pm Sun. Show runs thru July 3. Golden Gate Theatre, 1 Taylor St. (at Market). Tix: 415-512-7770. Info: 415-551-2000; bestofbroadway-sf.com; hairsprayontour.com

Queer Photo Salon

@ Main Library

Chloe Atkins hosts the latest "Queer Photo Salon," a side lecture offering perspectives on queer communities by leading local photographers. Tonight: Jordy Jones, Heather

Rowley, and Brett Kaufman. Free. 6pm. Main Library, Lower Level, Latino/Hispanic Community Meeting Room, 100 Larkin St. (at Grove).

SFMOMA Artists Gallery

@ Ft. Mason

Opening reception: The SF Museum of Modern Art's Artists Gallery will hold its annual Artists Warehouse Sale from Wednesday, May 5-Sunday, May 9 at Fort Mason Center, Building A. Select from paintings, sculptures, photographs, and prints created by more than 400 invited West Coast artists. All artworks 50 percent off normal retail price. Sale proceeds benefit the programs of the SFMOMA Artists Gallery, which supports both the Museum and regional artists. Free and open to the public. 6-9pm. Complimentary wine and live music by the all-female Cajun band the Cajun Belles. Sale continues Thursday, May 6—noon-8pm; Friday, May 7, noon-8pm; Saturday, May 8, noon-5:30 pm.; and Sunday, May 9, noon-4pm. The final day of the sale closes with live jazz in the afternoon by the Roger Tuan Ensemble. Fort Mason Center, Building A. Info: sfmoma.org

'Bourgeois' @ Venue 9

Venue 9 celebrates the end of an era with "Bourgeois," four special evenings of dance, music and drag performance. Choreographer Joe Landini presents "4 Stories," a contemporary meditation on popular culture and the influence of modern technology. This new dance theatre piece combines elements of postmodernism with athletic movement. Trauma Flintstone presents "Femisphere: Songs in the Key of Angst," a cabaret of drag performance, music and theater, with special guest Tom Orr (Dirty Little Show Tunes). \$10. 8pm. Runs Wednesdays, May 5, 12, 19 & 26. Venue 9, 252 Ninth St. (at Folsom). No reservations necessary. Info: 885-4006; www.bourgeois.homestead.com

Thu 6

'A Pinter/Albee Duet' @ Theatre Rhinoceros

Preview: Theatre Rhinoceros concludes its 26th season as America's longest-running GLBT theater company with the World Premiere One-Act Combination: "A Pinter/Albee Duet," comprised of *The Collection* by Harold Pinter and *The Zoo Story* by Edward Albee, both directed by Neal H. Shorstein. A sexual roundelay in the swinging-sixties London, *The Collection* touches on all sexual proclivities in a tale of wife- and husband-swapping. *The Zoo Story* shifts the focus to Central Park, where a young man is confronted by the horrors of loneliness and isolation in the person of a mysterious stranger. Featuring Tim Hendrixson, star of last season's *Stranger in Paradox*, Megan Biolchini, star of NCTC's *Last Sunday in June*, Ross Pasquale from Impact Theatre's *Queer Theory*, and Nick Sholley, star of the hit play *Dooley*. \$15-\$30. 8pm Thu.-Sat.; 3pm Sun. Thru May 30. Opens May 8. The Rhino, 2926 16th St. Tix/info: 415-861-5079; www.therhino.org

'Flood' @ Mondavi Center, UC Davis

World Premiere: "Flood," an evening of dance works created and performed by Eric Kupers/Dandelion Dancetheater and Jane Schnorenberg. Kupers' "Night Marsh," performed by SF's Dandelion Dancetheater, is the culmination of "The Undressed Project," a three-year exploration of the naked body in dance. Dancers in "Night Marsh" will perform completely nude throughout the piece. Schnorenberg presents "Tiny Sky," a collection of short dance/theatre pieces capturing the surreal moods of Barry Yourgrau's short stories. \$8 & \$12. 8pm. Thu.-Sun., May 6-9 and 13. Mondavi Center Studio Theatre, Davis. Tix: 530-754-ARTS; toll free: 1-866-754-ARTS. Info: www.mondaviarts.org. Carpool info: night-marsh@hotmail.com

Nude YogaShareSF @ JSC

Nude YogaShareSF for gay/bi men is a dynamic session of conscious breathwork, aerobic and strength conditioning, as well as classic yoga poses in the hatha and ashtanga tradition. Sessions are 65-70 minutes in length. Space limited to 12 participants. Bring a yoga mat, towel, and enthusiasm. Cost: \$15 (NOTAFLOF); \$5 for mat rental. Held at Jon Sims Center for the Arts, 1519 Mission (at 11th). Info: Thom at 415-505-8980; email tgraxs1@aol.com

WANNA SUBMIT?

Send your calendar event listings to:

Mark Mardon
Out & About
Bay Area Reporter
395 Ninth Street
San Francisco, CA 94103

Deadline is the Friday before issue date.

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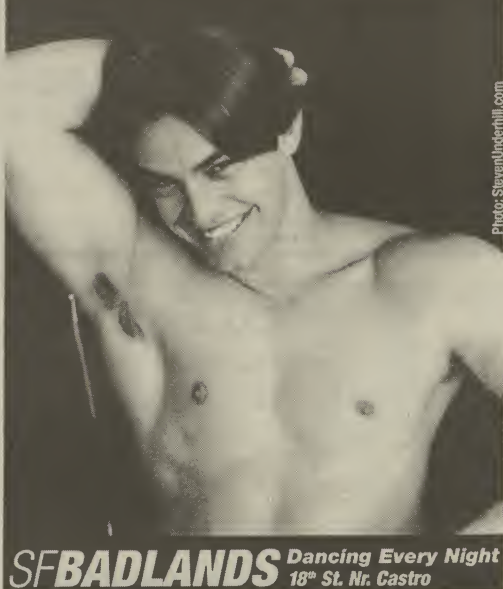


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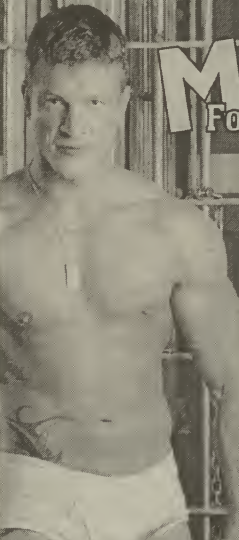
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These 12 men made the "cut" and will appear on the 2005 SoMa Bare Chest Calendar coming your way soon. All San Francisco wants to know: Who among the beefcake will appear on the calendar cover?

Catching up

A look at what's coming your way

by Mister Marcus

It's been four weeks since I've been home for a weekend (after judging contests in Los Angeles, Indianapolis, Chicago and Washington, DC), and it's time to catch up. The "feeder" contests for IML 2004 seem to be finished. The Leather Sir/boy competitions are in progress leading up to the regional contests which will furnish candidates to compete at the finals and by the way, International Leather Sir/boy will again be held at the Suncoast Resort in St. Petersburg, Florida in October.

The 2005 calendar men have been chosen, including the front and back cover chests and the AIDS Emergency Fund Awards Dinner/Auction took place last Sunday, April 25 at a new venue on Utah Street. Our own Ren Phoenix-Davis was honored with the Rebecca Lepere Award and Mike Ostfeld, the raffle ticket maven at the Edge Bar got the Zach Long Hall of Fame Award among several others including the Skywalkers of Lucas Films, Bob and Bill of Parker House and Students of Head Royce School. Lenny Broberg did a great job auctioning off premium items and the silent auction was plentiful with lots of goodies.



Leather

At IML 2004

It looks like there will be close to 60 contestants at IML this year. Since last November, contests have taken place in bar, cities, states, provinces (in Canada) and regions including several in Europe. Big parties are planned (Maple Leaf of Toronto, Don't Mess With Texas from Dallas, San Francisco, Onyx to name a few) and there will be plenty of events to keep package holders very busy.

On Friday night of IML weekend, there will be a Leather Casino with some of your favorite leather icons serving as "dealers". The LA&M will be accepting appointments for the Oral History Project; the spanking' new Harley-Davidson that was won by last year's winner, John Pendal, will be raffled off to benefit the LA&M and the Spanner Fund. While all this is going on, the Great Lakes Bears will be gathering in another part of town so you can expect long lines at the bars and restaurants. The butchest of the cha-cha queens will be in Chicago too with circuit parties/dances. It will definitely be a hot time in the Windy City on Memorial Day weekend.

Another new title

Well, it seems that the boot blacks have united and so at the



Leather activist and prime motivator for the leather/BDSM community, Ren Phoenix-Davis was honored at the AIDS Emergency Fund Awards program last Sunday, April 25, the only leather person honored this year.

International Leather Sir/boy contest in Florida in October. A bootblacking competition which will be open to men, women, and transgender practitioners of the art of bootblacking. It will be called International Community Bootblack 2004. He who never rests, Intl. Mr. Boot Black Richie Chameroy, has launched this title and it looks like a "go" all over the place. Anyone needing more info on this matter can contact Richie

next page ►

EVENTURES IN LEATHER

Weekend, April 30-May 2

C.L.A.W. in Cleveland with workshops, play parties, raffles, auctions by Dennis McMahon and Bob Miller.

Saturday, May 1

MayDay Masochism fundraiser by No. Calif. Leather Sir Brian Williams from 1800-2200 at the Eagle Tavern with a cigar social, auctions and an \$8 beer/soda bust.

Sunday, May 2

Alameda Co. Leather Corps "Shore Leave" benefit for the ACLC titleholder travel fund at the Turf Club with entertainment, barbecue, silent auction and tropical drink specials.

Weekend, May 7-8

Mr. Triple R Leather competition at the world-famous Russian River Lodge in Guerneville. Winner advances to the Mr. North Coast Leather competition later this year.

Monday, May 10

The leather girl movement on the Left Coast kicks off this evening when the exploratory committee for SF Leather Girls will meet at The Citadel (245 8th Street) at 1800. Women, become a charter member now!

Saturday, May 15

Frank Vasconcellos steps "aside" as Mr. Edge Leather tonight when the first candidate for Mr. SF Leather 2005 will be made known from 2000 to 2400.

PORN

Politics and poking

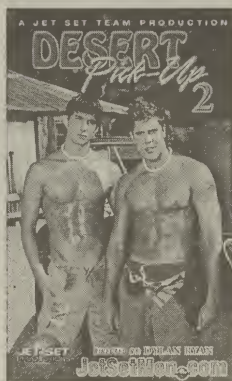
by John F. Karr

The recent occurrence of AIDS in the het porn industry has sounded an alarm. But the alarm was there to be rung, because much of the industry has been self-policing. Many producers have long required that performers get tested for AIDS monthly, and provide certification of health before they could be employed. Sharon Mitchell, the veteran porn performer who now runs the nonprofit Adult Industry Medical Healthcare Foundation, which provides testing, claims that the self-policing policy has worked. As reported in the Saturday, April 24 *Chronicle*, after 80,000 tests, only 11 performers have been diagnosed with HIV since 1998. And, of course, their work was curtailed.

The notoriety of these events could settle on the bareback industry, which does not self-police. It would be responsible of them to provide testing for performers, but the bareback industry is founded on irresponsibility. And a good dose of irrationality. I wouldn't be against barebacking if performers were tested. But barebackers are not interested in healthy sex; the danger is part of their thrill.

In the wake of this industry turmoil, gay studios have issued position statements. Raging Stallion, Titan, and Rascal Video have reaffirmed that they will not employ performers who have made bareback movies. And the barebackers have spoken back. To follow the lively debate, and read a compendium of reactions from performers, studio honchos, and porn reviewers, go to www.videoview2000.homestead.com.

Chi Chi LaRue led the gay industry to condom use in 1991.



Now Chi Chi has launched a politically based website, www.ProtectYourPorn.com. Says Chi Chi, "The industry I love is in jeopardy, and this next Presidential election is crucial. Everyone needs to be aware of the Bush administration's agenda and the steps that are being taken now to crack down on porn. The United States Constitution is under attack, and

our right to create and view adult material in print, on video and online is at stake!" Keep yourself informed with the articles and links you'll find at ProtectYourPorn.com.

Dry bones

Last week's review of Jet Set's *American Porn Star* was meant to be accompanied by a review of their *Desert Pick-Up 2*. Unlike the gimmicky *American Porn Star*, this sequel to the popular *Desert Pick-Up* doesn't get in its own way. Never mind that it doesn't even take place in the desert. In the mountains behind Malibu, the summer's scorch makes a place actually called Dry Gulch most appropriate. Less appropriate are

the abrupt jumps in sexual continuity, jumpy editing, the lack of natural sounds during sex, and the sound drop-outs and sonic disturbances (at one point, there's a distressing buzz like a mixer).

Never mind the nearly incomprehensible plot. It doesn't take up much time. But it offers some doozy directorial shortcuts to quality filmmaking. I really liked it when the hero picks up a pay phone, neglects to put coins in, holds the cradle down so we won't hear a dial tone, and fakes a call. It's symptomatic of Jet Set's need to put just a little more effort in.

But what *Desert Pick-Up 2* lacks in final polish it makes up for with likable guys in uninterrupted action. Quarterback-sized Tag Ericksson is starred in three of the four scenes. In the first, he tangles with boxcover boy Jason Tyler, a laid-back and lanky lad with a lanky dick. In another, Tag bangs Marco Paris all around the barnyard. The nicely muscled Marco has no pubic hair, a fore-skin, and a real go-getter attitude. The finale finds Tag in an all-star threeway with a pair of Camerons, the misters Sage and Fox. The latter's heavy cock looks exceedingly long, and though he never shoulda left Falcon, he bamboozles the buns here.

But the best scene presents the guy who's the hotspot of every movie he's in, the collegiate-clean, sexually nasty Brad Benton (don't miss him in *There Goes the Neighborhood*). He's seen in a trio which at first skims over a rather random catalogue of what three guys can do together, our interest sustained by Brad's always pressing need, impressively long cock, and energetic cocksmanhood. The guy makes out like a demon. First he tops the guys, then suddenly he's getting reamed while the third buddy beats him off. He lets his spunk fly while getting fucked, and, too excited to stop, he pumps his tool on and on and on. www.JetSetMen.com; (800) 522-5557 ▼

Karnal Knowledge



Mister Marcus

◀ page 42

by email: DeMeisterbooten@yahoo.com

ABW development

The beneficiary of ABW 2004 two weekends ago was The Attic LGBTQ Youth Center in Philadelphia. Some \$6000 was raised for them and ABW producers announced last week that the youth center has established "The Bryan 'Pup' Mullikin Counseling & Testing Office on the premises. The Attic is Philadelphia's only LGBTQ youth organi-

zation and provides services for a large population.

IML history book

While lounging and tanning on the beaches of Maui, Joseph Bean had lots of time to write another book and this time it's not about BDSM. Titled *International Mr. Leather: 25 Years of Champions*, the book is 208 pages long and is available in advance at www.leatherarchives.org/giftshop/index.html. It's \$19.95. Some 250 limited editions, numbered, hardbound books will be produced. Proceeds from all sales of the book will benefit the Leather Archives & Museum.

They will be available in bookstores after IML weekend and will be on sale at IML. This is another must-read literary effort.

There's more, much, much more coming your way to make it a memorable Summer of 2004. Before long, the *Bay Area Reporter* will launch a first-class web site, so stay tuned for the announcement. For now, though, to keep up with what is going on in the leather world, be sure to click on www.L LeatherPage.com where columnists from around the globe report on what's happening in their little corner of the world. Stay well, happy and keep reading. See you next week! ▼

Out There

◀ page 35

logical behavior. You have to accept her like she is, wild, unique."

'Obsession' compulsion

This week, as *BAR* arts writer Tavo Amador considers the wealth of Rock Hudson movies currently available on DVD, we pause to consider a cosmic coincidence in film history. Hudson became a star in the remake of *Magnificent Obsession* ('54). Twenty years earlier, the original made a star of another handsome Holly-

wood hunk, Robert Taylor, long rumored to have been gay — his marriage to movie star Barbara Stanwyck was considered one of convenience. Does that mean that if next-generation movie star Keanu Reeves decides to remake *MO*, he'll be telling us something?

Hose us down

Last week's NY *Times* business-section report on the advertising wars between erectile dysfunction drugs *Viagra*, *Levitra* and *Cialis* pinpointed the difficulties the drugs' manufacturers have in developing their commercials. "If an ad mentions the product name

and what it treats, side effects must also be disclosed — in this case, eyebrow-lifters like erections that last for more than four hours."

A marketing exec complains, "My 6-year-old daughter turned to me and said, 'What's a four-hour erection?'"

The *Times* reports one ad showing "a woman rubbing the bald head of a man washing the car. 'We could have taken it to the hose moment,' [says an ad agency exec] 'but that's not where we wanted to go.' C'mon — plenty of these drugs' users would love to take it to the hose moment. ▼

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Wish upon a star

Fox presents the return of a turkey

by Matthew Kennedy

How could the star, director, producer, and studio behind *The Sound of Music* reunite for another musical and go wrong? It's not an easy accomplishment, but they did, spectacularly. With 1968's *Star!*, 20th Century-Fox's \$14 million investment evaporated without a trace. Now it's back as a new, spruced-up DVD, here to prove that dinosaurs aren't extinct.

In the 1960s, 20th Century-Fox was a studio of changing fortunes. *Cleopatra* might have spelled the end had not *Sound of Music* come along. While the unbelievable box-office of the latter counterbalanced the unbelievable costs of the former, it indirectly doomed other studios. Everyone, it seemed, went looking for the next *Sound of Music*. What they found, instead, was the sound of nothing. Witness the long, sad procession of musical misfires produced in the late '60s after *SoM* became the highest-grossing film in history: *Doctor Doolittle*, *Camelot*, *Finian's Rainbow*, *Sweet Charity*, *Paint Your Wagon*, *Hello, Dolly!* and *Goodbye, Mr. Chips*.

Star! was the most obvious project trying to capitalize on the elusive magic of *SoM*. It began as a conventional biopic of British musical-stage legend Gertrude Lawrence (1898-1952), tracing her humble beginnings, dizzying

successes, troubled romances, failed marriages, neglectful parenting, disregard for the law, and ruined finances. Since Julie Andrews would play her, and everything Andrews touched turned to gold, no expense was spared. There were 185 sets built for 186 shooting days scattered around New York City, Cape Cod, London, and the French Riviera. There were 3,000 costumes, 125 just for Andrews at a cost of \$347,000, which didn't include her 20 wigs. Director Robert Wise, king of the world after *SoM*, smugly defended all the spending. "Gertrude Lawrence was a glamorous, exciting personality who lived a flamboyant and extravagant life," he said to a roving reporter. "We feel she would have heartily endorsed our budget."

The unsagacious makers of *Star!* believed that Andrews on the marquee would pull in a crowd no matter what she was in. It didn't bother them that the only Americans who knew of Gertrude Lawrence were the champions of bygone theater. Neither were they bothered with the film worthiness of her life. Lawrence's self-inflicted miseries can't compare to nuns, Nazis, the Austrian Alps, and singing children, particularly when they are stretched like taffy to the untenable length of 176 minutes. In further bad judgment, inherently dramatic events, like a pair of world wars, are treated in *Star!* as inconveniences to rank

alongside traffic jams.

Unreal newsreels

Wise's choice of threading *Star!* with faux documentary-newsreels of Lawrence's life is phony-baloney cinematic shorthand. Perhaps he was borrowing Orson Welles' similar device in *Citizen Kane*, a film Wise edited, but it doesn't work here. There's the question of logic. What documentarian is filming her as a poor child playing in the streets? Who filmed her and her family escaping an unpaid apartment in the middle of the night? Wise and screenwriter William Fairchild indicate moments of her life rather than dramatize them, while non-musical scenes in *Star!* have all the resonance of a drumstick pounding on a shoe box.

Star! may amuse the disciples of camp. The male support is borderline perverse. Daniel Massey offers a droll interpretation of Noël Coward, but all references to his sexuality are merely implied. Robert Reed, Mr. Mike Brady himself, stops by to enter the suit-or competition. Richard Crenna shows up in the wheezing last third of the movie to give Gertie the tongue-lashing we long to hear.

All roles are profoundly underwritten, so it's the sometimes exquisite production values that must take up the slack. Ah, those costumes: so excessive, so vulgar, so movie-musical-with-runaway-



budget. There isn't a stitch of fabric that looks like it came from a human being's closet. And you're sure to titter at the scene of our heroine hospitalized for nervous exhaustion, in perfect hair and makeup.

The real appeal of *Star!* rests with its 17 splashy, stage-bound production numbers. Friends of Julie are sure to rejoice at the preservation of her interpretations of Porter, Weill, Gershwin, Jolson, and Coward. Some numbers ("Burlington Bertie") are quite good, but just as many of them are suffocating. "The Saga of Jenny" is a smear of acrobats and sequins, while "Limehouse Blues" asks Andrews to do some Cyd Charisse-style musical vamping.

Star! had its world premiere in London in July, 1968. It opened amidst much ballyhoo in the US in October, but audiences forgot to show up. Even drive-in quickies like *The Savage Seven* and *The Miniskirt Mob* did better business. Fox whittled *Star!* down to two hours and considered renaming it *Gertie Was a Lady*, but decided instead on *Those Were the Happy Times*. These "please see our movie" desperation measures didn't work. *Variety* posted a year-end gross of \$1.3 million, while seven Oscar nominations the following year couldn't dent public antipathy or critical rancor.

Unruly Julie

Andrews is in every scene; *Star!* is nothing if not a vehicle for her talents. But I don't think she's ever understood that the public wants her typecast as a beneficent, starched woman with at least two children in tow. Let's face it, the

goodwill she still enjoys is due almost entirely to *Mary Poppins* and *The Sound of Music*. Efforts to expand her range have only revealed her limitations. She contributed mightily to the nadir of Alfred Hitchcock's career with her vacant performance in *Torn Curtain*. She wasn't a convincing man for one second in *Victor/Victoria*. Her breast-baring in *S.O.B.* and femme fatale in *Darling Lili* were simply embarrassing. In *Star!* she's gauche, petulant, and ego-driven. She acts in primary colors, giving idiotically exasperated reactions to everything from a ringing telephone to a badminton birdie.

Let us not use musical fatigue as the easy answer to *Star!*'s failure. *Oliver!* was that year's Best Picture winner, proving that Exclamatory! Musicals! Weren't Kaput! Until *Hello, Dolly!* came along the following year. *Funny Girl* opened two months after *Star!* came and went, and audiences flocked to see a new kind of singer-musical sensation. (If you don't know who that was, what are you doing reading this article?)

Poor Andrews went from #1 favorite to leper in four short years. It would be another 12 years before anyone but her husband, director Blake Edwards, would cast her in a feature film.

You'll hear nothing of *Star!*'s misconceptions or any filmmaking regrets in the DVD's commentary. Instead, you'll hear the unmistakable sound of ass-kissing. Wise, Andrews, producer Saul Chaplin, choreographer Michael Kidd, costume designer Donald Brooks, and no less than 13 cast members (some living, some dead) sing praises in oddly spliced-together recordings. Nobody offers honest reflections on why *Star!* so quickly disappeared into the void of movie obscurity. For that, we'd have to reanimate the late studio boss Darryl F. Zanuck, or hunt down an old Fox bookkeeper. Or watch the new DVD and figure it out ourselves. ▼

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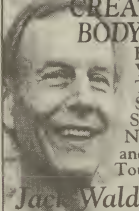


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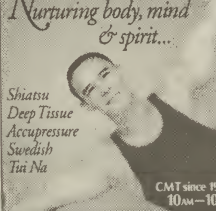
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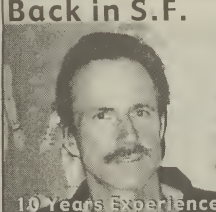


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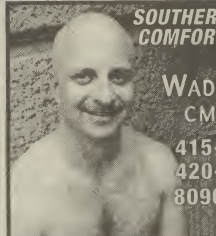
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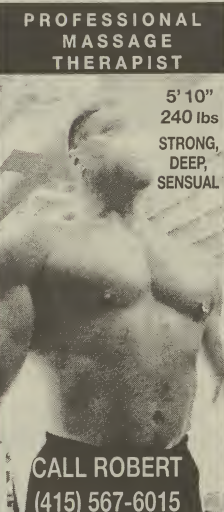
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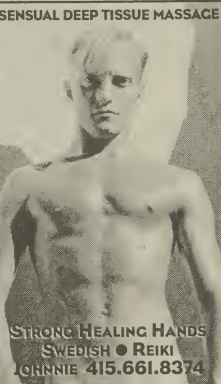
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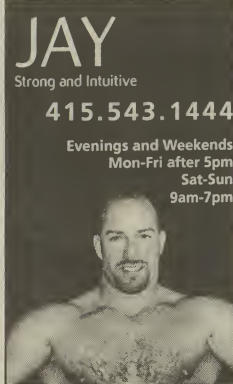
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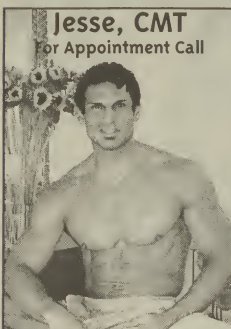
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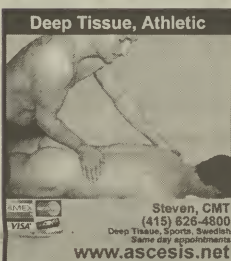
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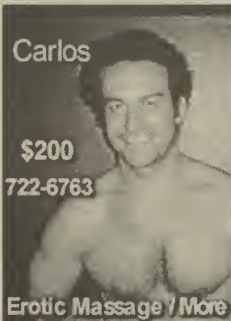
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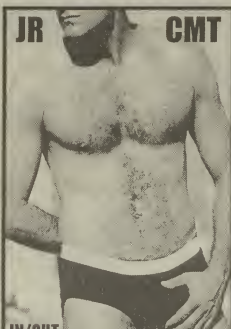
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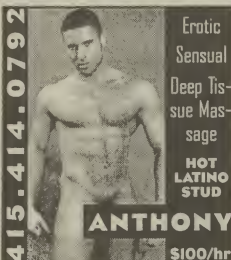
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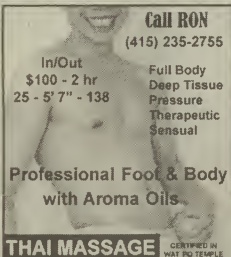
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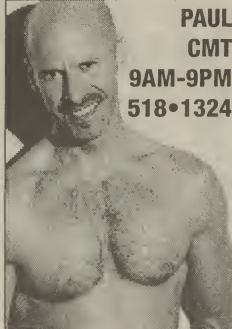
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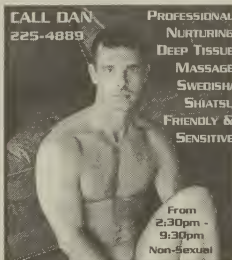
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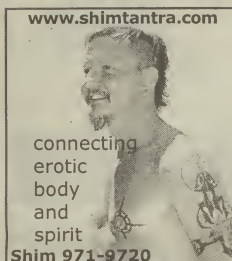


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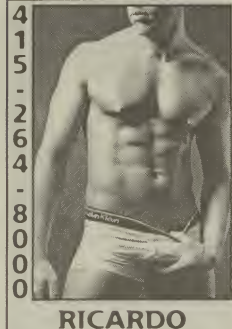
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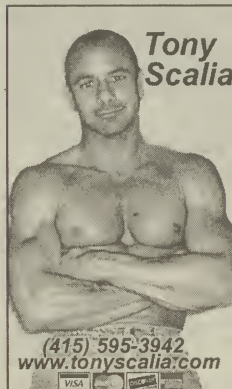
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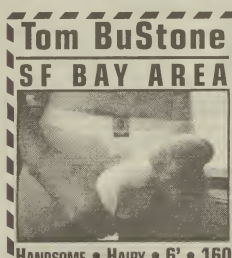
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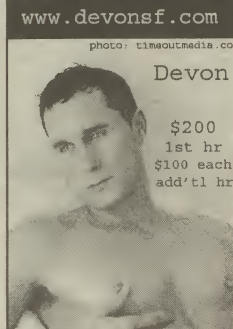
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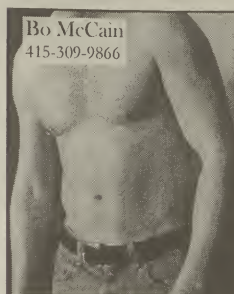
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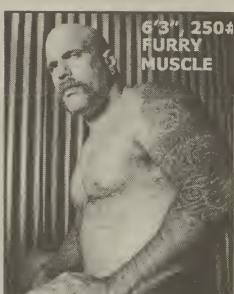
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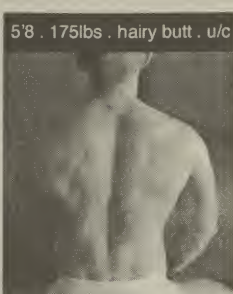
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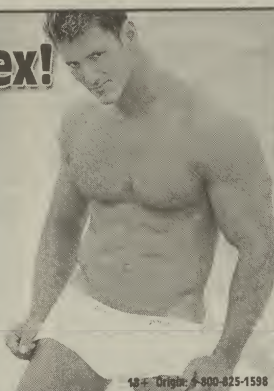
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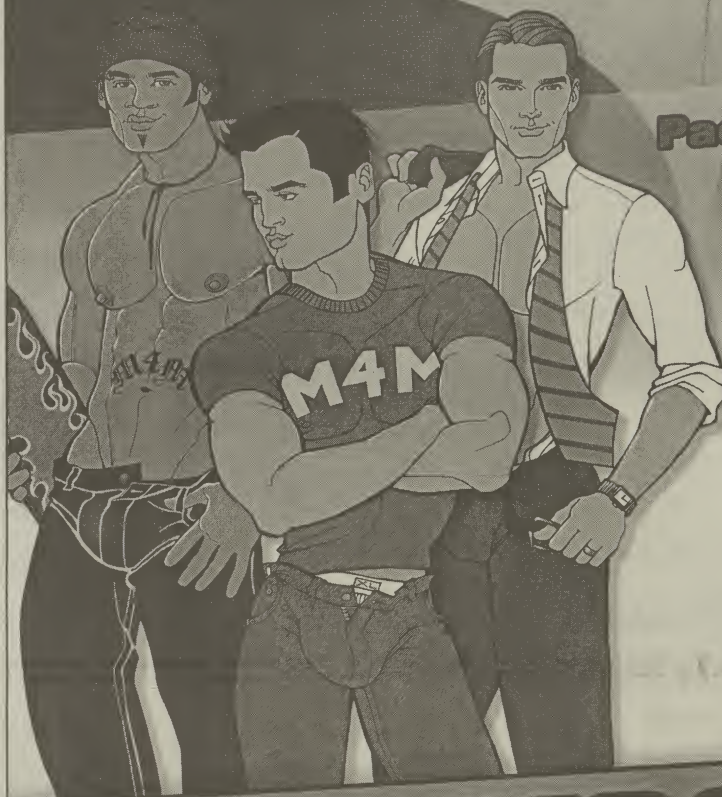
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